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CALCUTTA FACES AND PLACES IN PRE-CAMERA DAYS

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This is a book of the English writ
Of a high flushed dawn by a palm lined stream,
Legended valour and greed and wit
Grace and folly and glamour knit
In a wonder-web, where the fire-flies flit
In the dusk of a twilight dream.

A hard brave book of the English bold,
Of the Northman here at the pale flood-side,
Lord of the ledger and sabre cold,
The kingly one in a land all gold—
And this is a part of the tale he told,
In the town where the English died.

These are the dames to the English dear
In the tear-stained town of their vanished spell,
False or fallen or insincere,
Strong or tender, but close and clear
To the back flung glance on their lost loves here
In the place where they queened or fell.

And this is the town of the English made,
Sieged and sacked when the years were few,—
Where the grey ghost host of the great parade
Down the streeted ways in a cavalcade,
Pounce-box, buckle, and belted blade,
Lace and lacquer and silk brocade,
To the muffled lilt of a serenade
On a night when a moon is new.

DAK.

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A FOREWORD.

THE History of Calcutta, perhaps the most important city of the British Empire outside the British Isles, is at last receiving the attention it justly deserves. Miss Blechynden, Dr. Wilson, Dr. Busteed, the Ven'ble Archdeacon Hyde, the Rev. Mr. Firminger, Messrs. Cotton and Hill and other earnest students and writers referred to in the list of authorities quoted elsewhere, as well as many more who have devoted untiring energy and ability to setting forth her strange eventful story have done the spade work and I do not wish to pose as even a gleaner in their wake. It is, however, hoped that the present compilation will, in a modest way, tend to consolidate the study of the attractive subject with which it deals.

No pretence is now made to offer any new or startling facts, the aim being to bring together the first instalment of available views and portraits (with explanatory notes) bearing upon the history of the city in the days prior to the invention of photography. Only reproductions of pictures made in that far off period are, it is believed, now presented, the collection and collation of views of interesting scenes and comparatively ancient buildings still, or recently, standing, and of portraits of men and women of note who have passed away, photographed direct from the life, being reserved for a future work.

I have to acknowledge the Society's indebtedness to Messrs. Thacker, Spink & Co., our publishers, for the generous loan of blocks for illustrations.

W. C.

CALCUTTA :

Christmas, 1909.

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"Esplanade Row [Calcutta]."
(By William Wood, Junr. 1833.)

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1. Marquis Joseph Francis Dupleix.

(1.) Marquis Joseph Francis Dupleix.

Born, 1697. Intendant of the French Factory at Chandernagore, 1730. Governor of Pondicherry, 1741. Declared himself Nawab of the Mogal Empire and sought help from the Nawab of the Carnatic, 1744. Rival of La Bourdonnais in pressing forward France's claims for ascendancy in the East. Defeated by Stringer, Lawrence and Clive in Southern India. Disowned and disregarded by the home government, he died in France, 1764, in comparative poverty. The most notable of Frenchmen who ruled in India. His statue was erected at Pondicherry in 1870. Shares with Madame Grand the distinction of being Chandernagore's most eminent citizen.

(2.) John Zephaniah Holwell.

After a portrait in the possession of the Government of India. Born, 1711. Surgeon in the East India Company. Alderman and Mayor. Commanded the defence of Fort William in the Siege of 1756 on Drake's desertion. One of the few persons who survived the Black Hole. Was subsequently kept in irons at Moorshidabad. Temporary Governor of Bengal, 1760. Erected the first Black Hole obelisk, removed in 1819. Died at Pinner, 1798.

2. John Zephaniah Holwell.

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3. Charles Watson, Vice-Admiral of the White.

(3.) Charles Watson, Vice-Admiral of the White.

From a painting by F. Hudson in the British Museum. Born 1714. Co-operated with Clive at Gherriah, Calcutta, and Chandernagore 1756-7. Died in 1757 and is buried in St. John's churchyard in Calcutta. His monument in the North Transept of Westminster Abbey by Scheemakers was erected by the East India Company. It is near to those of Pitt, Fox, the Cannings, Beaconsfield and Gladstone, and it is to the Abbey that Calcutta must look for her tribute to his memory.

(4.) Robert Clive, First Baron Clive of Plassey.

From a painting by Nathaniel Dance. Zoffany is said by H. M. Parker to have also painted him as "a paunchy-looking man with crimson breeches." Born, son of a Shropshire squire, 1725. Writer in the E. I. Co.'s service, 1743. Occupied Arcot, 1751. Defeated the French repeatedly in Southern India. Reduced Gherriah on the Bombay coast, 1756. Re-captured Calcutta and overthrew Mirza Muhammed ("Siraj-úd-Dawla") at Plassey 1757. Captured Chandernagore, and repulsed the Dutch at Chinsurah. Governor of Bengal, 1757-60 and again 1765-6. Died by his own hand in London, 1774. His statues for Calcutta and Westminster are now being prepared as the result of Lord Curzon's efforts to honour one of the greatest of Indian soldier-statesmen.

4. Robert Clive, First Baron Clive of Plassey.

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5. Meerza Muhammed, ("Siraj-ud-Daula,") Viceroy of Bengal, &c. ("Light of the State.")

From a portrait in the Palace, Moorshidabad. The tyrant who sacked Calcutta in 1756 and who, by reason of the lack of discipline exercised over his hordes on the fall of Fort William, is perhaps somewhat unjustly credited by history with having instigated the tragedy of the Black Hole. Deposed by Clive after the battle of Plassey, he was soon afterwards murdered and his body carried through the streets of his capital to the place of burial exposed to view on an elephant. He was also known as "Hybat Jang" ("Horror in War"), is said to have cut off the ears of a *fakir* (who subsequently betrayed his whereabouts to his assassin), and to have walled up alive a dancing girl of exquisite beauty, named Faizi.

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6. Meer Jaffer Ali Khan, Nawab of Moorshidabad.

From a portrait in the Palace, Moorshidabad. The successor to Meerza Muhammed on the *musnud* upon which he was placed by Clive after the Battle of Plassey. On his deposition by Vansittart in 1760, he took up his residence at Alipur, near Calcutta, and as an unconfirmed tradition has it, gave his name to that locality. It has also been loosely asserted that on his restoration in 1763, he presented his entire property at Alipur to Warren Hastings. He was known as "Shuja-ul-Mulk" ("Hero of the Country") "Hashemuddowla" ("Sword of the State") and "Mahabat Jang" ("Horror in War"). The other figure is Miran, son of Jaffer, the reputed murderer of "Siraj-ud-Daula."

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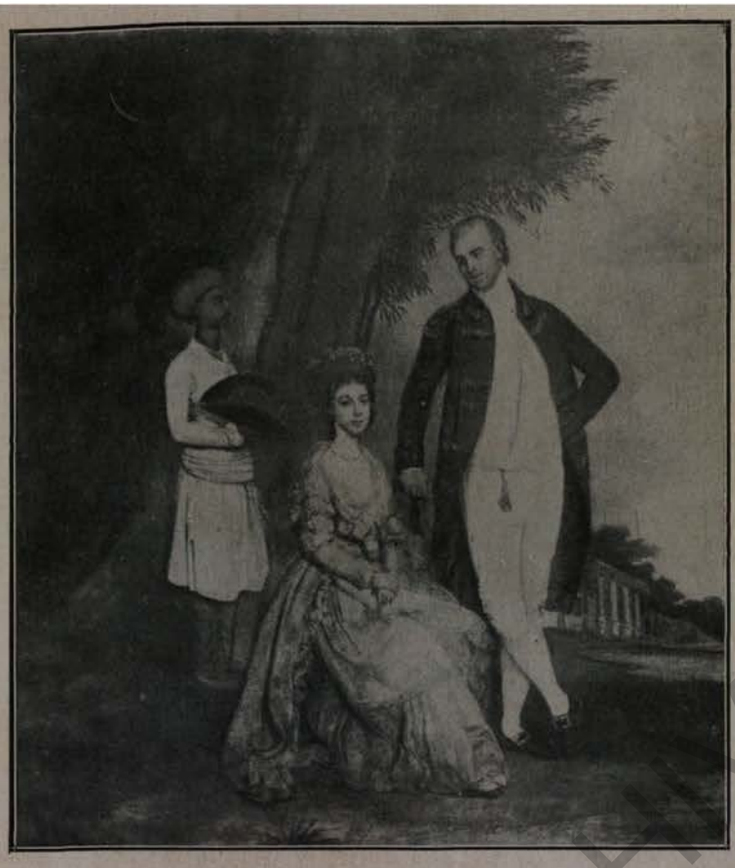

7. A supposed Portrait-Group of Colonel and Lady Monson.

(7.) A supposed Portrait-Group of Colonel and Lady Monson.

Colonel George Monson was born in 1730. After distinguished service in Southern India, became member of the Supreme Council in 1774. With Francis ("Junius") and Clavering was a persistent thwarter of Hastings. Died at Hughli, 1776. The graves of the Monsons in Park Street Cemetery, previously nameless, have been recently suitably inscribed by Government at the instance of the Calcutta Historical Society.

(8.) John Evans, D.D., Chaplain of St. John's Church, Calcutta.

From a painting at Lambeth Palace. Chaplain of the Bay, 1678—92. Bishop of Bangor, 1702, and of Meath, 1716. Died 1724.

(9.) Robert Mapletoft, M.A., Chaplain of St. John's Church, Calcutta.

From a portrait in the possession of his descendants. Born (*circa*) 1723. Chaplain (of St. Anne's) 1749. Died at Fulta, a refugee from the Siege of Fort William, 1756.

(10.) Charles Sealy, Registrar of the Court, Calcutta.

From the original portrait in St. John's Vestry, Calcutta, presented by his descendant the Earl of Northbrook. Last Registrar of the Mayor's Court and first of the Supreme Court. Sidesman of the Parish, 1787.

(11.) William Johnson, M.A., Chaplain of St. John's Church, Calcutta.

From a painting assigned by some to Zoffany. Chaplain 1772. Husband of the "Begum" Johnson whom he married in 1774, leaving her in Calcutta on his departure for England in 1788. At the time of the marriage she was the widow of William Watts, Senior Member of Council. His career after leaving India cannot be traced.

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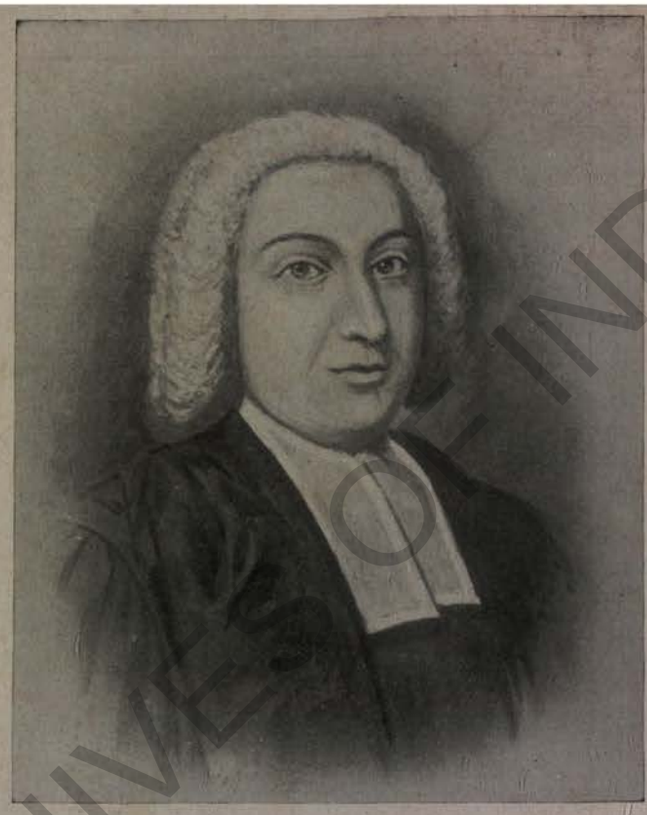
8. John Evans, D.D., Chaplain of St. John's Church, Calcutta.



9. Robert Mapletoft, M.A., Chaplain of St. John's Church, Calcutta.

10. Charles Sealy, Registrar of the Court, Calcutta.

11. William Johnson, M.A., Chaplain of St. John's Church, Calcutta.

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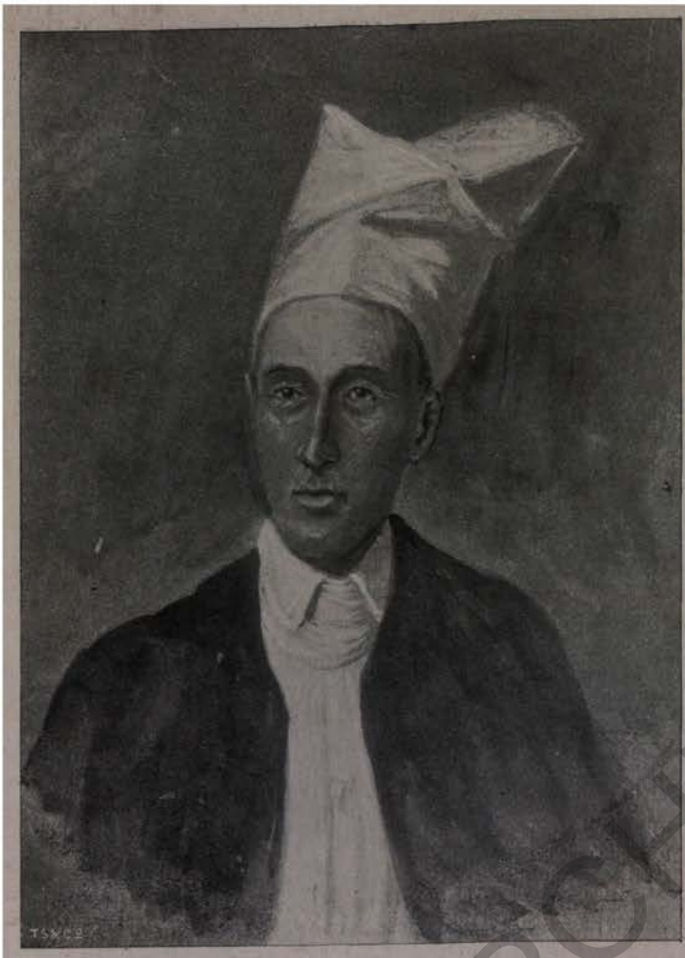

12. Charles Weston, Benefactor of the Parish.

(12.) Charles Weston,
Benefactor of the Parish.

From a portrait in St. John's Church Vestry. Born in Tiretta Bazar, Calcutta, 1731. Apprenticed to J. Z. Holwell. Was absent at Chinsurah at the time of the siege. Clerk at St. John's Chapel. Retired from business a wealthy man and became a noble benefactor of the parish. Died 1809. He suffered from rheumatism in the head and when at home always wore an ordinary cotton handkerchief stiffly starched as a protection against cold. Weston's Lane is called after him.

(13.) Major-General Claud Martin.

Marble bust by Thomas Banks, R.A., in the Victoria Hall Collection, Calcutta. Born 1735 at Lyons. Soldier of fortune. Served with credit and distinction with both the French and the British in Southern India. Ultimately took service with the Nawab Wazir of Oudh. Died at Lucknow, 1800. Left large bequests for the endowment of colleges at Lucknow, Calcutta, and Lyons, as well as considerable sums for the poor at those places and at Chandernagore.

13. Major-General Claud Martin.

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14. Warren Hastings, Governor-General of Bengal.

From a painting by Sir Joshua Reynolds. Born, 1732. Came to India, 1750. Imprisoned by the Nawab, 1756. Member of Council, Calcutta, 1761. Returned to England, 1764. Madras, 1769. Governor of Bengal, 1772. Instrumental in the execution of Nand Kumar for forgery, 1775. Wounded Sir Philip Francis ("Junius") in a duel at Alipore, 1780. Left India 1785. Impeached in England, 1788, and acquitted, 1795. Died at Daylesford, 1818. Twice married. First at Fulta, to Mary, widow of Captain John Buchanan, soon after the siege (she died in 1759); secondly to the Baroness Imhoff ("his haughty Marian") in a private house at Hughli, 1777. (Her portrait by Zoffany is published in S. C. Grier's "Letters of Warren Hastings to his Wife.") His statue, by Sir Richard Westmacott, adorns the Town Hall, Calcutta.

Hastings' residences were many, one being the house next to Messrs. Scott Thomson & Co's., in the Esplanade; another, that now occupied by Messrs. Burn & Co., Hastings Street, and another (so it is said) Mr. R. D. Mehta's house in Canning Street.

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15. Sir Elijah Impey, Kt., C.J., Supreme Court, Calcutta.

Portrait by Tilly Kettle ("Limner"). It belongs to the High Court, Calcutta. Another (attributed to Zoffany) also hangs there, and yet another by Zoffany is in the National Portrait Gallery, London. Born in 1732, became the first Chief Justice of Bengal in 1773 and held office until 1789. He presided (with Hyde and Chambers) at the trial Grand *v.* Francis as the result of which the husband of Madame Grand was awarded Rs. 50,000. While Impey was pronouncing judgment, Hyde, in his zeal for morality, interposed with "siccas, siccas, brother Impey," the rupee of that day being worth about eleven per cent. less than the "sicca." He also presided at Nuncomar's trial in 1775 and delivered sentence of death in accordance with the law as it then stood. He died in 1809.

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16. Madame Grand (Princess Talleyrand).

(16.) MADAME GRAND (PRINCESS TALLEYRAND).

From a small painting by Gerard in his musée at Versailles. *Née* Caroline Noel Verlée (or Werlée). Born of European parents at Tranquebar, 21st November, 1761. Married at Chandernagore to Mr. Francis Grand, writer in the Company's service, 1777. "At that time the most beautiful woman in Calcutta." Attracted the marked attention of Philip Francis ("Junius") and on the latter being discoverd as her visitor during Grand's absence from his Alipore house, legal proceedings resulting in a sensational trial followed in 1779. Francis was mulcted in heavy damages, and the lady was permanently separated from her husband. She left India in 1780, and the greater part of her career is shrouded in obscurity. She is known, however, to have lived in Paris under the protection of Talleyrand and on 10th September 1802, was married to him, his age being given as 48. She died in Paris, 10th December 1835, aged 74, and he in 1838.

Her grave in Mont Parnasse Cemetery is still recognisable. Another portrait of "la Princesse de Talleyrand" is by Madame Vigée le Brun.

To quote Mr. J. J. Cotton in *Corpus Verses*:—

Was it the half-Danish air
Of your birthplace made you fair?
Surely some auspicious star
Shone that night at Tranquebar,
And a more than human hope
Cast the childish horoscope,
How you were reserved to reign
Queen of Ganges, Queen of Seine.

Once I wandered many miles
Through the paintings at Versailles
Till I lighted upon one
By Gerard's own finger done,
Portrait of a fairy form
Which took continents by storm,
In whose eyes we still may see
Wondrous Indian witchery.

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17. "The Serampore Portrait."

(17.) "The Serampore Portrait."

Portrait by an unknown artist of Princess Louisa Augusta of Denmark, wife of Prince Frederick Christian of Augustenburg, a relic of the days of Danish rule in Serampore. It was long supposed to represent Madame Grand and attributed to Zoffany. Dr. Busteed in his earlier editions of *Echoes of Old Calcutta*, accepted this view, but in 1903 in his pamphlet "The Serampore Portrait—is it Madame Grand?" he goes thoroughly into the question of its authenticity and gives cogent reasons for concluding that neither Madame Grand nor Zoffany can be associated with it—the portrait is not given in the 4th edition of the *Echoes* published in 1908, and research has proved conclusively that the lady depicted was the Danish Princess mentioned.

Thus disappears a cherished tradition of Serampore and its vicinity, and popular interest in the portrait, which still hangs in the Library of the Baptist Mission College there, has almost died away.

The literature on the subject is an extensive one and poets have not been silent concerning it. On a wall of the college opposite the supposed "Madame Grand" is a portrait of Marshman, one of the founders (with Carey and Ward) of the Mission and "A. C." (? Auckland Colvin) in the *Pioneer* of 15th March 1886, has a humorous dialogue between the Baptist and the Lady, thus:—

MARSHMAN.— Woman from your conversation
You seem to have held a somewhat dubious station,
If brother Ward or Carey could have seen us—

MRS. GRAND.—Fear not, *Mon vieux*, there's half a room between us.
Ah! the old days! the rout, the jaunt, the dinner,
Lizzy the beauty, Lady Anne the sinner,
Clavering's hot oaths and bounteous Barwell's boldness,
Macrabie's nonsense, crabbed Hastings' coldness,
His haughty Marian, proud as woman could be—
(Haughty, forsooth? No better than she should be!)
And that glad dance when Philip to gain credence
For his warm vows, vouchsafed to me precedence.

"Lizzy" was "the celebrated Miss Sanderson," and "Lady Anne," Lady Monson, divorced from her former husband.

Mr. J. J. Cotton too in *Corpus Verses* has also enshrined the fallacy—

Come as you appeared before
Zoffany at Serampore,
Or as Périgord's Princess
In the latest Empire dress.

NATIONAL ARCHIVE OF INDIA

18. Another supposed portrait of Madame Grand.

This is the portrait which John Clark Marshman took with him to England in 1853, and which was accepted by his family as being the original Serampore portrait of Madame Grand by Zoffany. It is really a copy of Reynolds' Picture of Kitty Fischer (as "Cleopatra"), the loveliest Thais of her day. Miss Fischer is one of half a dozen or so notorious beauties of the latter part of the eighteenth century whose careers are sympathetically related in an elaborate volume "Ladies Fair and Frail" published in London in 1909.

It may be noted that Zoffany arrived in India for the first time in 1783 and that Madame Grand left India in 1780. A portrait by him of her, if ever painted, could not therefore have been executed in India.

NATIONAL ARCHIVES OF INDIA

19. Elizabeth Rivett (Mrs. Carnac).

From the painting by Sir Joshua Reynolds. A celebrated English Court beauty of George III's days. Her husband, Major John Carnac, was on active service in India under Clive, and subsequently was prominent in the settlement of affairs associated with the Patna troubles of 1763 and in Calcutta during Vansittart's Governorship.

NATIONAL ARCHIVES OF INDIA

20. Mrs. Eliza Fay.

(20.) Mrs. Eliza Fay.

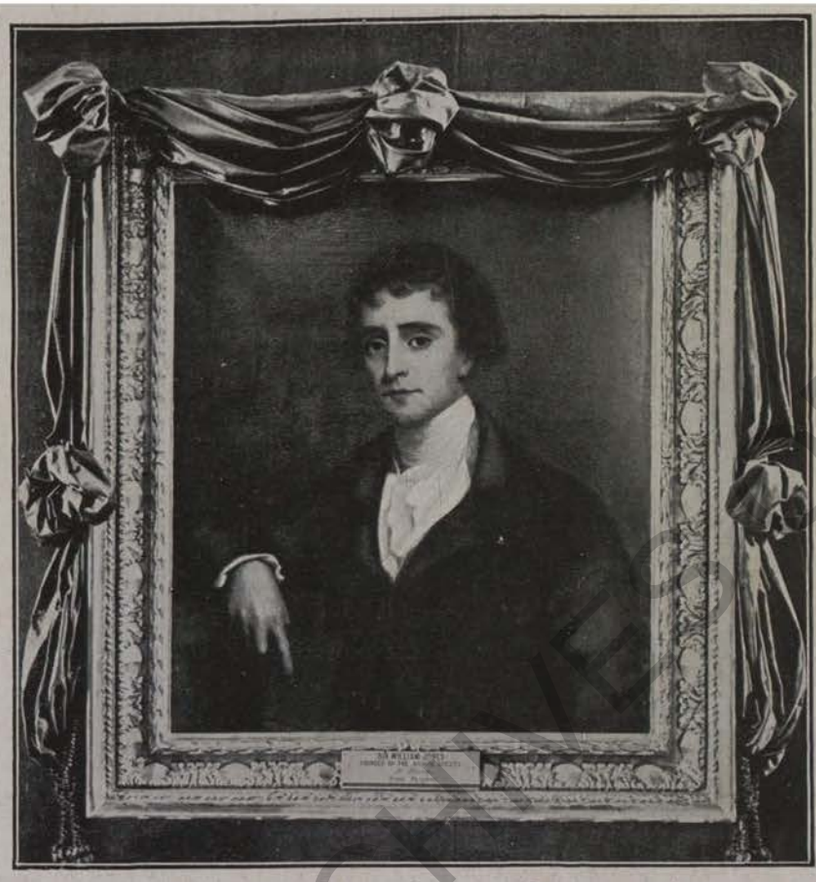
From a portrait by A. W. Devis. Authoress of "Original Letters from India" published in 1817. She was the wife of Mr. Anthony Fay (a lawyer) with whom she quarrelled and to some extent supported herself by keeping a bonnet shop in a house still standing which backs upon the compound of St. John's Church at the corner of Church Lane and Hastings Street, Calcutta. Her connection with the city covered a period of its earlier life of the fullest interest, so much so, that she had opportunities of recording passing events and commenting on the doings of distinguished persons which, taken shrewd advantage of, render her journals a valuable aid to the study of local history. Her journeys to and from India extended from April 1779 to 1796, or later, and her death took place in Calcutta where she was buried on 10th September, 1816.

(21.) Charles Cornwallis, K.G., first Marquis and second Earl Cornwallis.

Born, 1738. After active military service in America assumed Command at Calcutta, 1786. Defeated Tippoo Sultan near Seringapatam, 1791. Governor-General, 1797. Author of the "Permanent Settlement." Viceroy and Commander-in-Chief, Ireland, 1798. Returned to India, 1805 in command and died at Ghazipore, the same year. His colossal (and neglected) statue, a masterpiece by J. Bacon, Jr., is in the Town Hall, and his bust by the same artist (1799) in the Victoria Hall Collection, Calcutta; there are also statues at Madras and Bombay.

21. Charles Cornwallis, K.G., first Marquis and second Earl Cornwallis.

NATIONAL ARCHIVES OF INDIA

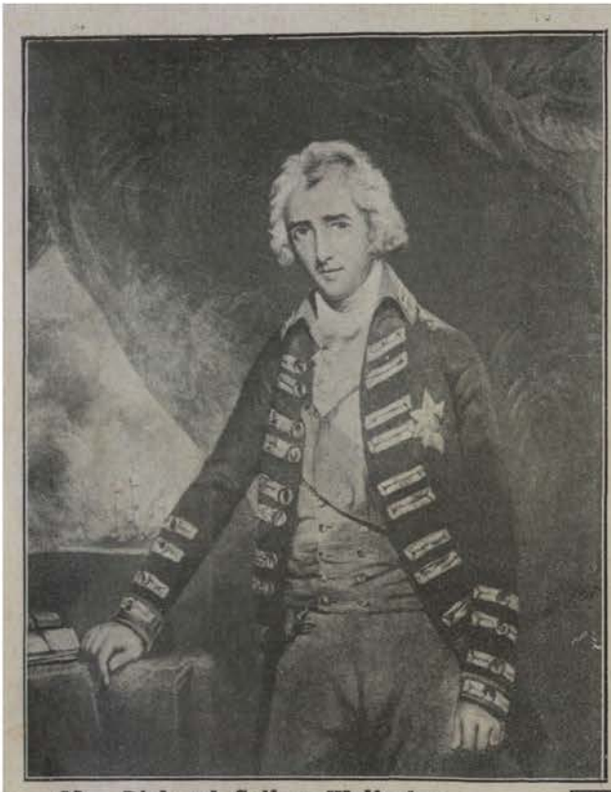


22. Sir William Jones, Orientalist and Jurist. Founder of the Asiatic Society of Bengal.

From the painting by R. Home. Born, 1746. Judge of the Supreme Court, Calcutta, 1783. Founded the Asiatic Society of Bengal, 1784, and was its president until his death at Garden Reach, Calcutta, in 1794. Buried in South Park Street Cemetery, Calcutta. His monuments are in St. Paul's Cathedral, London, and (by Flaxman) in University College, Oxford. Translator of the "Ordinances of Manu." An "incomparable scholar." He was a member of Dr. Johnson's Literary Club (1773) and intimate with Burke and Gibbon. The accomplished Duchess of Devonshire, the famous beauty, wrote concerning this earnest student of the stupendous fabric of nature:

Unbounded learning, thoughts by genius framed
To guide the bounteous labours of his pen,
Distinguished him whom kindred sages named
The most enlightened of the sons of men.

NATIONAL ARCHIVES OF INDIA



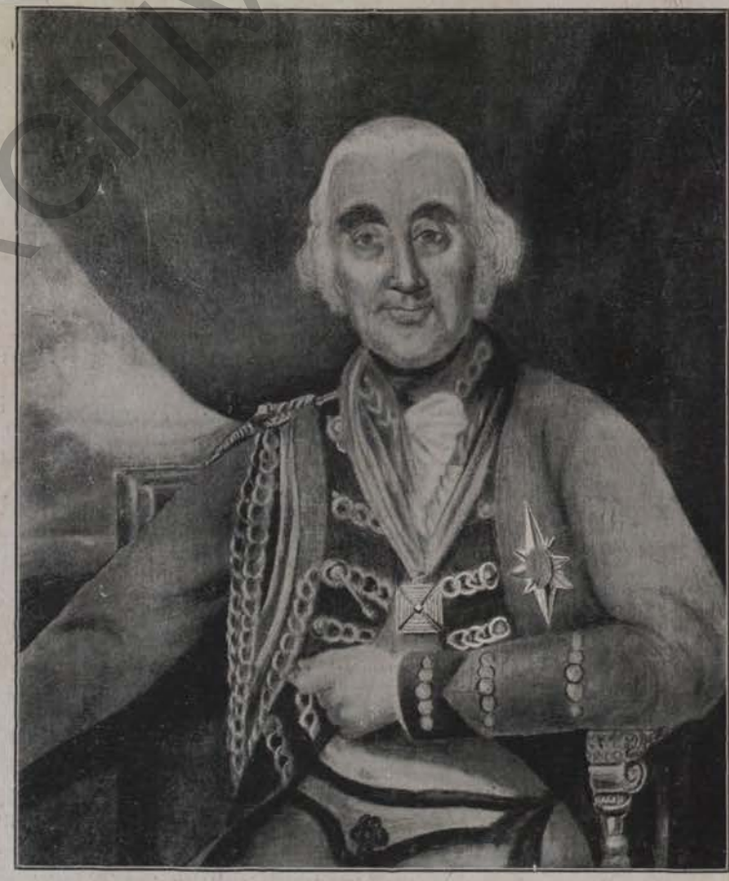
23. Richard Colley Wellesley—Marquis Wellesley.

(23.) Richard Colley Wellesley, Marquis Wellesley.

Born, 1760. Elder brother of the Great Duke of Wellington. Governor-General, 1797. Mysore war, 1799. Tippoo defeated and killed at Seringapatam. Carnatic annexed, 1801. War with Sindia, 1803, and Holkar, 1804. Recalled, 1805. Much of his policy reversed but afterwards resumed and justified. Had distinguished political career after leaving India. Died, 1842. Built Government House, Calcutta, where his statue by J. Bacon, Junior, was formerly in the throne-room from whence it was removed to the Victoria Hall Collection. Another statue is in the India Office, London. Known to history as the "Great Proconsul" and "The glorious little man." On his arrival in India he found British prestige at its lowest point; on his departure he left his countrymen supreme in Hindustan.

(24.) Francis Rawdon, first Marquis of Hastings and second Earl of Moira, K.G., G.C.B.

From the Government House collection—the "kitcat picture" which Lord Dalhousie found "thrust away over a doorway." At one time supposed to represent Sir Eyre Coote, with Chinnery assigned as author. Born, 1754. Rendered distinguished service in American War of Independence. Governor-General of Bengal, 1813—22. Died at Malta, 1826. His statue by Flaxman (at one time in the Town Hall) is in the portico of the Dalhousie Institute, Calcutta, and what is now the portico (erected in 1824) was originally the canopy for the statue, the institute having been built subsequently. Loudon, Rawdon, Moira and Hungerford Streets in the residential quarter of Calcutta exhaust some of the titles of the Marquis and his family connexions.



24. Francis Rawdon, first Marquis of Hastings and second Earl of Moira, K.G., G.C.B.
Governor-General of Bengal.

NATIONAL ARCHIVES OF INDIA

25. Sir Gilbert Elliot, Viscount Melgund, first Earl of Minto.

(25.) Sir Gilbert Elliot, Viscount Melgund, first Earl of Minto.

By G. Chinnery. In the Council Chamber of Government House, Calcutta. Born, 1751. Constitutional Viceroy of Corsica 1794-6. Governor-General of India, 1807-13. Died, 1814 and buried in Westminster Abbey. His bust in St. John's Church, Calcutta, destroyed by the earthquake in 1897, has been replaced by His Excellency the present Viceroy.

The business premises of Messrs. Llewellyn & Co., in Bentinck Street, are said to have been the Government House of his day.

(26.) Major-General Sir David Ochterlony, Bart.

Born at Boston, Mass., 1758. Appointed British Resident at Delhi, 1803. Defended Delhi against Holkar, 1804. Conqueror of Nepal. Died at Meerut in 1825. A column to his memory, erected by public subscription in 1828, is a conspicuous feature of the Calcutta Maidan. It is recorded that on the completion of the monument a "unique and hilarious function"—a dinner party which did not terminate till "nine o'clock at night"—was held at the top of the shaft 145 feet above the ground.

26. Major-General Sir David Ochterlony, Bart.

NATIONAL ARCHIVES OF INDIA

27. The Rt. Hon'ble General Sir Arthur Wellesley, K.B., afterwards Duke of Wellington.

From a painting (1804) in Government House, Calcutta, by Robert Home, purchased from the artist by Government for Rs. 2,000. A replica is at Buckingham Palace. The General is depicted wearing the Star of the Bath. Born in 1769 his military career practically commenced in India where from 1797 to 1805 he did much to consolidate the British power. Vellore, Mysore, Seringapatam and Assaye are names indelibly associated with his Indian achievements. His connection with Calcutta was of the slightest, but he attended a service in the Old Mission Church with his brother, the Marquis of Wellesley, on the 23rd September 1804 the first anniversary of Assaye. His later career is written on the pages of English and European History, his Spanish victories followed by those of Quatre Bras and Waterloo crowning his military service. He died in 1852. The "Iron Duke" is represented by two busts (one by P. Turnerelli) in the Victoria Hall collection, and of the numberless memorials to him the national monument by Alfred Stevens, in St. Paul's Cathedral, London, is the most beautiful, while of the poetical tributes Longfellow's "The Warden of the Cinque Ports" is perhaps the most striking.

And down the coast all taking up their burden
Replied the distant forts,
As if to summon from his sleep the Warden
And Lord of the Cinque Ports.

The Destroyer.

——— did not pause to parley or dissemble,
But smote the Warden hoar;
Ah! What a blow! that made all England tremble
And groan from shore to shore.

NATIONAL ARCHIVES OF INDIA

28. The First Earl of Munster.

George Augustus Frederick FitzClarence, first Earl of Munster. Born, 1794. Died in 1842. The eldest son of William IV by Mrs. Jordan, the actress. After military service in Spain he was banished to India, became A.-D.-C. to the Marquis of Hastings, and won distinction both as soldier and diplomatist. He did much to promote the study of Oriental literature and customs, and was President of the Asiatic Society. Committed suicide in London in 1842. The *Bengal Annual* for 1836 reveals him as an actor who, at the Chowringhee Theatre in Calcutta, used to personate Fielding's *Mock Doctor* "bouncing with his cane" with excellent humour.

NATIONAL ARCHIVES OF INDIA

29. William Pitt, Earl Amherst of Arracan.

Born, 1773. Envoy to Pekin, 1816. Governor-General of India, 1823-8. Burmese War, 1824. Retired from public life on leaving India. Died, 1857.

(30.) Mrs. Christina Pringle.

Born in Edinburgh in 1804. She married her cousin, an Indian judge, and arrived in Calcutta in 1829, dying here in the following year. Her grave and epitaph are in the South Park Street Cemetery. The short life she led in India was uneventful, but her letters, while of no special importance, are charmingly interesting as shewing the first impressions made nearly a century ago on a girl's mind fresh from home amid new and strange sorroundings. They appear in a recent number of "*Bengal: Past and Present.*"

30. Mrs. Christina Pringle.

NATIONAL ARCHIVES OF INDIA

31. **Henry Louis Vivian Derozio.**

From the *Oriental Magazine* of October 1843. Born 18th April 1809 in Calcutta where he died on 26th December 1831. Eurasian poet and reformer. As a poet he was influenced by the conventions of his day and his style has been described as an echo of Byron, Moore and L. E. L[andon]. He is buried in South Park Street where his grave has recently been renovated and surmounted by a slab with an inscription. To quote from a lecture by Mr. E. W. Madge a wealth of fancy and glitter of Oriental imagery characterize his most sustained effort *The Fakir of Jungheera.* There are passing references to him in the works of Max Müller and Kipling. Living he numbered among his friends and admirers Henry Meredith Parker, James Kyd, and Raja Ram Mohun Roy. Greatly gifted, an enthusiast for the uplifting of the India of his day, his death at the age of 23 was a loss to Calcutta which had learned to regard him as destined to a marked career of light and leading.

NATIONAL ARCHIVES OF INDIA

32. Lola Montez.

Marie Dolorez Eliza Rosanna Gilbert, better known by her stage name of "Lola Montez," from a pen-and-ink sketch. Born at Limerick in 1818. Versatile adventuress and "lady fair and frail." Her matrimonial vicissitudes were varied and many. As dancer, actress, and mistress of Ludwig I of Bavaria, her exploits were of a remarkable and sensational nature, both in London and many large continental cities. Created Baronne de Rosenthal and Comptesse de Lansfeld in 1847, she exercised for a time full control over the Bavarian Government. Fortune turning against her she was heard of in Australia and America, and died at New York in 1861 after devoting her declining years to charitable work. Her mother, possibly an Indian lady of Spanish descent, died at Dinapore, and she herself in the early years of her first marriage was, by reason of her great beauty, a favourite in Indian Society.

NATIONAL ARCHIVES OF INDIA

33. Another Portrait of "Lola Montez."

(33.) Another Portrait of "Lola Montez."

In 1841, her husband, Lieutenant James, having eloped with a Mrs. Lomer, Lola took refuge under her mother's roof at Calcutta, it was then given out that she was leaving India for the benefit of her health, and her step-father saw her off aboard the *Larkins*, "large tears rolled down his cheeks when he took her aboard," and he further slipped a cheque for a thousand pounds on a house in London into the hands of "the little grass-widow." Thus, for the last time Lola saw Calcutta. She regarded most of her marriages as unhappy incidents in a high spirited career. In addition to her Bavarian exploits she captivated Nicholas I of Russia, lured Franz Liszt at Dresden from his devotion to the Comptesse d'Agoult, and went with him to Paris in 1844; and then enthralled Belzac and the elder Dumas. Another fascinating portrait of her in riding costume (by Jules Laure) is also known.

"The Indian method of conveyance" (says Lola) "was about the most uncomfortable ever devised, you travel in a palanquin, and this is what the four bearers sang when carrying an English clergyman, who could not have weighed less than two hundred and twenty-five pounds. Each line in a different voice—

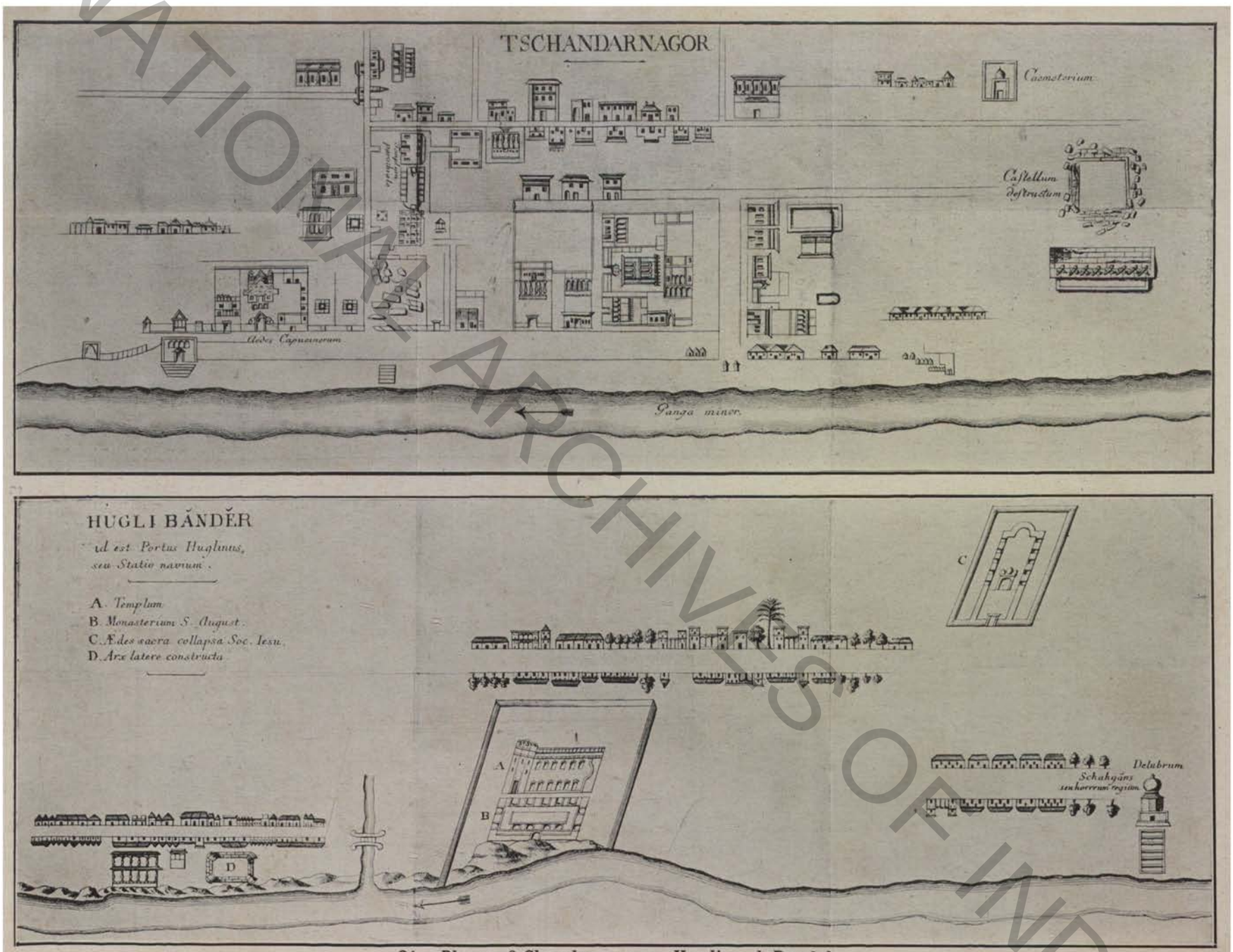
"Oh, what a heavy bag!
No, it is an elephant;
He is an awful weight,
Let us throw his palkee down,
Let us set him in the mud—
Let us leave him to his fate.
Ay, but he will beat us then
With a thick stick.
Then let's make haste and get along
Jump along quickly!"

And off they started in a jog-trot keeping chorus all the time of "Jump along quickly."

"I remember though" (she adds) "to have been amused at the merry chant of my own human horses as they started off on the run:"

"She's not heavy
Cabbada! (take care),
Little baba (missie)
Cabbada!
Carry her swiftly
Cabbada!
Pretty baba
Cabbada!"

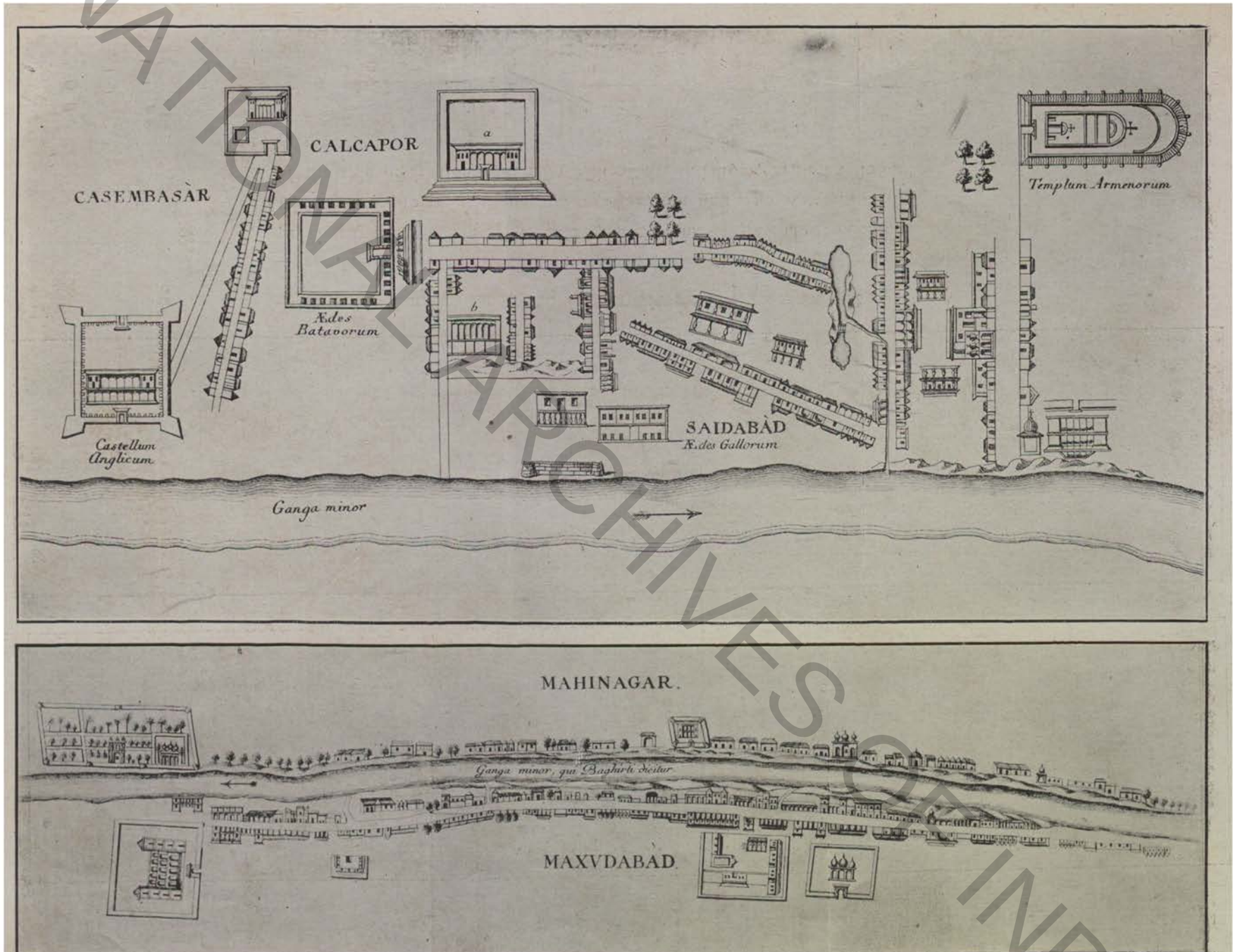
NATIONAL ARCHIVES OF INDIA



34. Plans of Chandernagore, Hugli and Bandel.

(From Tieffenthaler's "Description de l' Inde.")

NATIONAL ARCHIVES OF INDIA



35. Plans of Kasimbazar, Saidabad and Murshidabad.

(From Tieffenthaler's "Description de l'Inde.")

NATIONAL ARCHIVES OF INDIA

36. Punkha frames in Warren Hastings' House, Calcutta.

At No. 7, Hastings Street, the "town-house" of Warren Hastings, and previously the house of Mrs. Imhoff (née Chapusettin) who became his second wife. They are painted in gold and crimson and remain "stranded waifs of the tide of fashion which once filled the old house with its flood."

NATIONAL ARCHIVES OF INDIA

37. "The Last Supper" By Zoffany in St. John's Church, Calcutta.

(37.) "The Last Supper" By Zoffany in St. John's Church, Calcutta.

This oil-painting by J. Zoffany, R.A. (his real name was Johann Zauffely), presented by him and which now hangs in a gallery, was originally used as an altar-piece. Tradition has it that portraits of local celebrities are traceable among the figures represented. A Greek Priest, Fr. Parthenio, having sat for our Lord, W. C. Blaquiere, a Magistrate, for St. John, and William Tolloh, an auctioneer (unconsciously), for Iscariot. The artist was apparently addicted to taking liberties of this kind and had been, it is said, obliged to leave England under royal displeasure as the result of a similar previous exhibition of his peculiar humour.

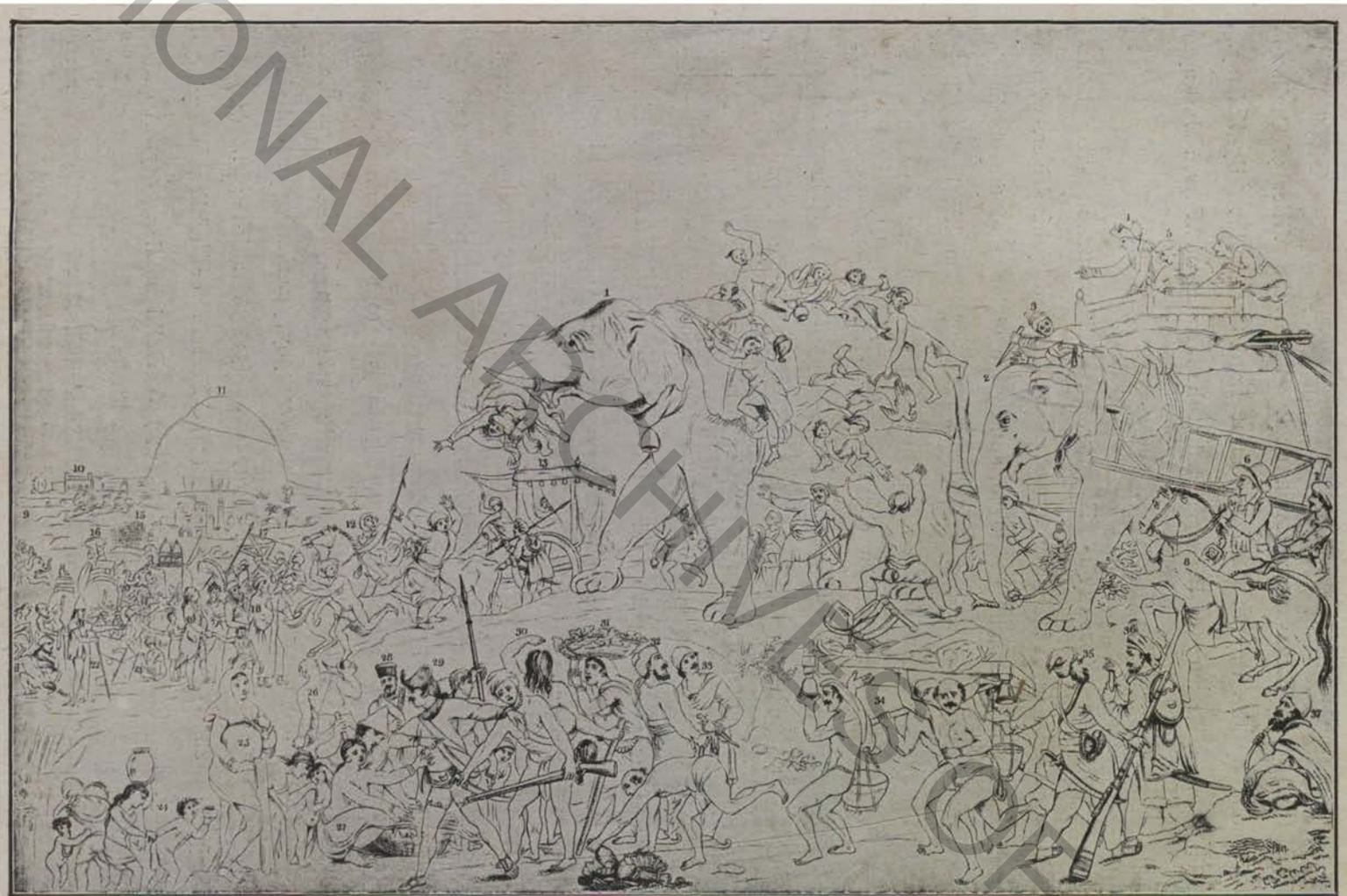
38. "The Lord's Supper" By Zoffany in St. George's Church, Brentford.

(38.) Another picture by Zoffany now at Brentford. The artist himself figured as St. Peter, his wife as St. John, and the apostles were represented by local fishermen. The Negro is supposed to be a portrait of the painter's "black slave." Included in this work for comparison with the Calcutta altar-piece.

NATIONAL ARCHIVES OF INDIA

39. The Embassy of Hyderbeck from the Vizier of Oudh to Calcutta by way of Patna to meet Lord Cornwallis.

NATIONAL ARCHIVES OF INDIA



39. Index to Zoffany's Embassy of Hyderbeck to meet Lord Cornwallis.

NATIONAL ARCHIVES OF INDIA

(39.) THE EMBASSY OF HYDERBECK. From the Vizier of Oudh to Calcutta by the way of Patna to meet Lord Cornwallis. By Zoffany. The famous Granary of Patna erected at the instance of Warren Hastings may be readily noticed.

INDEX TO ZOFFANY'S EMBASSY OF HYDERBECK TO LORD CORNWALLIS. (1) A male baggage elephant, irritated by his driver, who is taken from his seat and destroyed, and by the violence of the elephant's action are seen the women and children falling from his back. This was the moment when M. Zoffaniz (sic) took his design for the picture. (2) A female elephant. (3) An elephant driver. (4) St. John Kannaway, (sic) the Company's interpreter at Lucknow. (5) The Nabab's interpreter. (6) John Zoffaniz, (sic) Esq. (7) Horse keeper to ditto. (8) An attendant who always keeps pace with his horse. (9) The River Ganges. (10) Patna. (11) Granary for preventing famine erected by the order of Warren Hastings, Esq. (12) A soldier's wife and attendants. (13) A *nachery* with ladies and their attendants. (14) A Delhi soldier. (15) European army on their march. (16) Hyderbeck's *Swarie.* (17) Nabab's horses and colours. (18) Patna missionary and attendants. (19) Portuguese Doctor, wife and son. (20) Native soldiers. (21) A *faquier* (sic) who always keeps the same position. (22) A ditto. (23) A ditto. (24) Young Hindoos coming from bathing. (25) Woman bringing water from the Ganges. (26) A Brahmin. (27) A girl selling vegetables, etc. (28) A Mogul soldier. (29) A native sepoy *pacaloming* or obliging a peasant to carry arms. (30) A *faquier.* (31) A radish girl. (32) A Hindoo. (33) A young Persian. (34) Bearers or coolies carrying bedding, etc. (35) A native soldier. (36) A Delhi soldier. (37) A *mola* or priest.

NATIONAL ARCHIVES OF INDIA

40. Col. Mordaunt's Cockfight at Lucknow in the Province of Oudh, 1786.

"At which were present several High and Distinguished Personages."

By Zoffany. This picture is perhaps out of place in a collection of Calcutta views, but the close connection of Zoffany with the city is some excuse for including a very characteristic example of his brush. It represents a favourite "sport" of the olden days. The big man in the centre is Asaf-ud-Daula, Nabob Vizier. The tall man to whom he is speaking is Colonel Mordaunt. Colonel Claud Martin is seated on the couch as also is Mr. Wheler with Zoffany himself (also sitting) behind the couch. Eleven of the remaining figures are portraits.

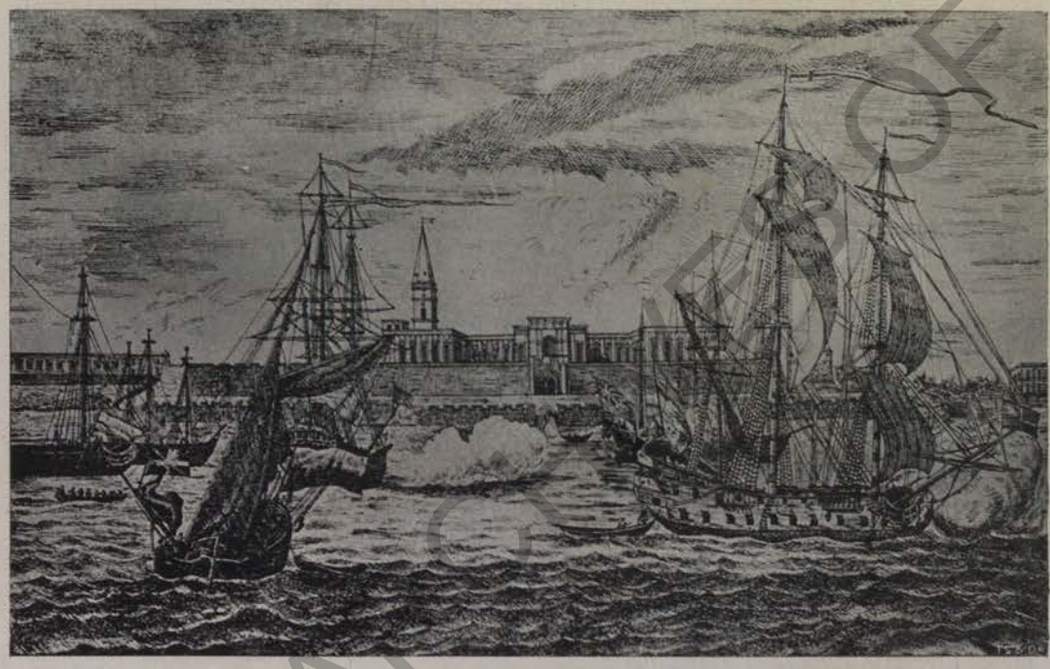
LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

NATIONAL ARCHIVES OF INDIA

41. The Death of Heber.

Painted by H. Melville, and engraved by J. Sands. Published 1836. It appeared in the *Keepsake*. Reginald Heber, born 1773. Second Bishop of Calcutta (1823-26). Author of the Hymn from "Greenland's icy mountains." During his espiscopate he resided in Calcutta, in the Fort, at 3, Harington St. (now a boarding-house), at Impey's old mansion (then entered from Park St.) and at 5, Russell St. His sudden death on the 3rd April 1826, was due to failure of the heart's action when bathing at Trichinopoly, where he is buried. His statues, by Chantrey, are in St. Paul's Cathedrals, Calcutta and London. Another is in St. George's Cathedral, Madras. The Calcutta statue originally stood in the eastern portico of St. John's, behind the altar, and could be seen from the compound.

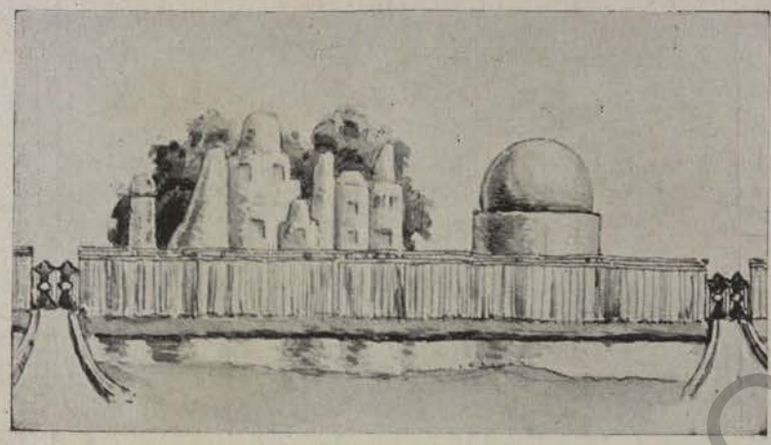
NATIONAL ARCHIVES OF INDIA



42. "Fort William at Bengall" 1736.

From an engraving by G. Vandergucht—("painted and delineated by Laribert and Scot."). "Published pursuant to an Act of Parliament, April 19, 1736." This picture of the Fort is interesting from the fact that it gives a contemporary view of St. Anne's spire and steeple prior to the cyclone of 1737, and the subsequent erection of a wooden bell-cote.

NATIONAL ARCHIVES OF INDIA

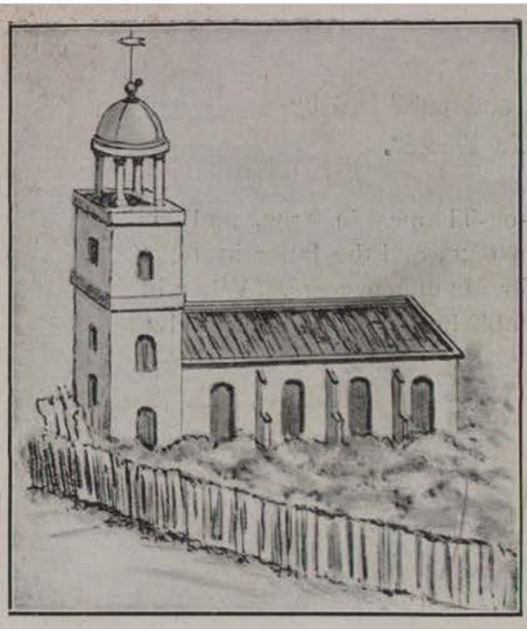


43. Tombs and Gunpowder Magazine in Burying Ground (now St. John's Churchyard) Calcutta, circa 1740.

44. Tombs in Burying Ground (now St John's Churchyard), Calcutta in 1756.

From Maps in the British Museum. The old Gunpowder Magazine yard which had fallen into disuse was at the suggestion of Warren Hastings in 1782 acquired for the Church. An older cemetery previously existed to the west. In the upper view is shown a portion of the palisades which protected the town during the Mahratta scare of 1742 and probably earlier.

NATIONAL ARCHIVES OF INDIA



45. St. Anne's Church, Calcutta, 1756.

(45.) St. Anne's Church, Calcutta.

From a Map in the British Museum. Depicted at the time of the sack of Calcutta in 1756. Destroyed during "the troubles." It stood on, or very near to, the site of the Bengal Legislative Council Chamber at the Clive Street end of Writers' Buildings. Dr. Busteed's "Echoes from Old Calcutta" gives another (a conjectural) view of the Church. Built by public subscription. Consecrated by commission by the Bishop of London, 1709. It is spoken of as "a fair and beautiful church" and its dedication to St. Anne was probably by way of a compliment to the Queen. It lay in ruins for twenty years, and its site was ultimately leased as waste land in perpetuity to Thomas Lyons. In Vandergucht's engraving of "Fort William at Bengall" (1736) the Church is shown with a steeple (instead of a cupola) which was, however, destroyed by a great storm in 1737. *Asiaticus* wrongly attributes to the "Gentleman's Magazine" a descriptive account of the cyclone to the effect that "the high and magnificent steeple of the English Church sank into the ground without breaking." The actual magazine article does not state this, but the mis-statement has gained the currency of a tradition difficult to displace.

46. The Military Orphan School, Howrah.

From a painting by W. Baillie. Built about 1767 for a rum distillery, and afterwards known as "Levett's gardens." Purchased in 1785 by the Military Orphan Society as a school for the children of private soldiers who occupied it till 1815. In 1790, some of the inmates were transferred to Barwell's mansion at Kidderpore, now known as "Kidderpore House," and in 1815, the remainder were removed to Baraset. It is now the Court-house.

NATIONAL ARCHIVES OF INDIA

47 to 58. Early views engraved and published by Thomas Daniell in Calcutta 1786-88.

Thomas Daniell was born at Kingston-on-Thames in 1749, and his nephew, William in 1769. The former died in 1840, and the latter in 1837. They came to India in 1784 and remained for about ten years. When in Calcutta, 1786-88, Thomas engraved and published the series of twelve views now reproduced.

(47.) Old Fort Street (looking North).

Showing Black Hole obelisk, and eastern curtain and bastions of Old Fort William.

(48.) Mayor's Court and Writers' Buildings, 1786.

With original Black Hole obelisk in distance.

(49.) The Great Tank, 1787 (looking East).

Showing the present Mission Church, the steeple of which was destroyed in the earthquake of June 1897, and Militia men parading in uniform.

(50.) In Chitpore Road, 1787.

A similar water-colour sketch is in the Victoria Hall Collection, Calcutta, the description appended to it stating that the house with the verandah was that of the Dewan of Warren Hastings.

(51.) Supreme Court, 1787.

On the site of the present High Court.

(52.) Old Fort William, 1787.

Afterwards elaborated into "Old Fort Ghat" in a "*Picturesque Voyage to India by way of China*" shown on another page.

(53.) Chowringhee, 1787.

(54.) Calcutta from the River Hooghly, 1788.

An oil painting of this hangs in one of the reception rooms at Belvedere, the official residence of the Lieutenant-Governor of Bengal.

(55.) Old Court House Street, 1788 (looking South).

An oil painting of this also hangs at Belvedere, but differs in detail. The figure of the *fakir* and the couple under a sunshade are absent, but two dogs have appeared to right and left.

(56.) Esplanade Row, 1788.

(57.) Old Government House, 1788.

(58.) St. John's Church, 1788.

A similar view from an engraving by W. Baillie, but without the figures, is given on another page.

NATIONAL ARCHIVES OF INDIA

59 to 64. Views from the Second Vol. of Thomas and William Daniell's "Oriental Scenery" (Six Vols., 144 plates and 9 plans published 1796-1808.)

The titles are as given on the original plates, the order being preserved and the dates are those of publication. These 6 views were taken in 1792.

(59.) VIEW TAKEN ON THE ESPLANADE, CALCUTTA. (AUGUST 1797.)

(60.) VIEW IN CHITPORE ROAD, CALCUTTA. (AUGUST 1797.)

(61.) THE COUNCIL HOUSE, CALCUTTA. (FEBRUARY 1798.)

(62.) THE WRITERS' BUILDINGS, CALCUTTA. (FEBRUARY 1798.)

(63.) GOVINDA RAM MITTER'S PAGODA, CALCUTTA. (AUGUST 1798.)

Probably an aspect of the building shown in the print by Thomas Daniell "In Chitpur Road, Calcutta," previously given. Govinda Ram Mitter was known in Holwell's time as the "Black Zemindar." The "Pagoda" was built about 1730, and its cupola, a dominating architectural feature of the city, is said to have fallen with a crash in an earthquake probably about 1820. It is said that the ruins may still be seen. In another contemporary view the building is designated "The Black Pagoda."

(64.) PART OF CHERINGHEE (*sic*) CALCUTTA. (AUGUST 1798.)

A later version of the same view as given in Thomas Daniell's earlier print. The Tank is Monohar Dass' Tank, opposite Lindsay Street, completed about 1790. It is shown however in both prints, in process of excavation. The large house to the right with the bow windows facing south has since had verandahs added to the west front.

The following information relating to the draining of the maidan is extracted from the *Calcutta Gazette* of 19th February 1789. ("Torksowars:"—Body-guard "Tork" being possibly a corruption of Toone, Colonel S. Toone, the Commander of Warren Hastings' Body-guard and "Birdjee" referring to the native name of the part of the maidan where the Cathedral and Jail now stand.)

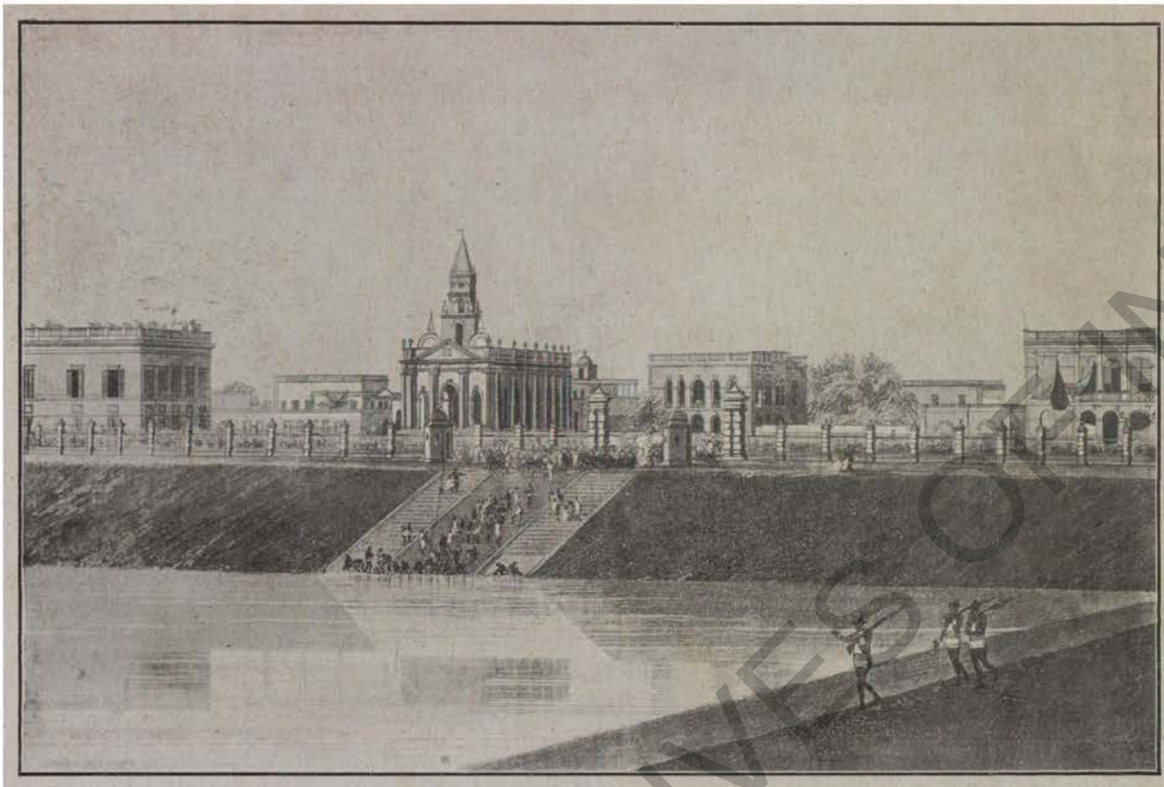
"Government have resolved on filling up the several excavations in the Esplanade and on keeping it level in future. This well judged measure will be of considerable use to Calcutta in general, and to the houses fronting the Esplanade in particular. Those at Chowringhee also will be much more healthy if the plan be extended to drain the marsh between the Tork-sowars and the Jail; and on the opposite side of the great road near the Birdjee talau, or tank, to the westward of Mr. Some's school. The Jail also, which is now almost surrounded by this marsh, will become less detrimental to its unfortunate occupants when the accumulation of stagnant water about their place of confinement shall be prevented. This alone would be an object cheaply purchased at a large sum of money; but probably the expense will not be considerable, as the digging a few tanks will furnish sufficient earth, and this species of labour is of all the most reasonable."

NATIONAL ARCHIVES OF INDIA

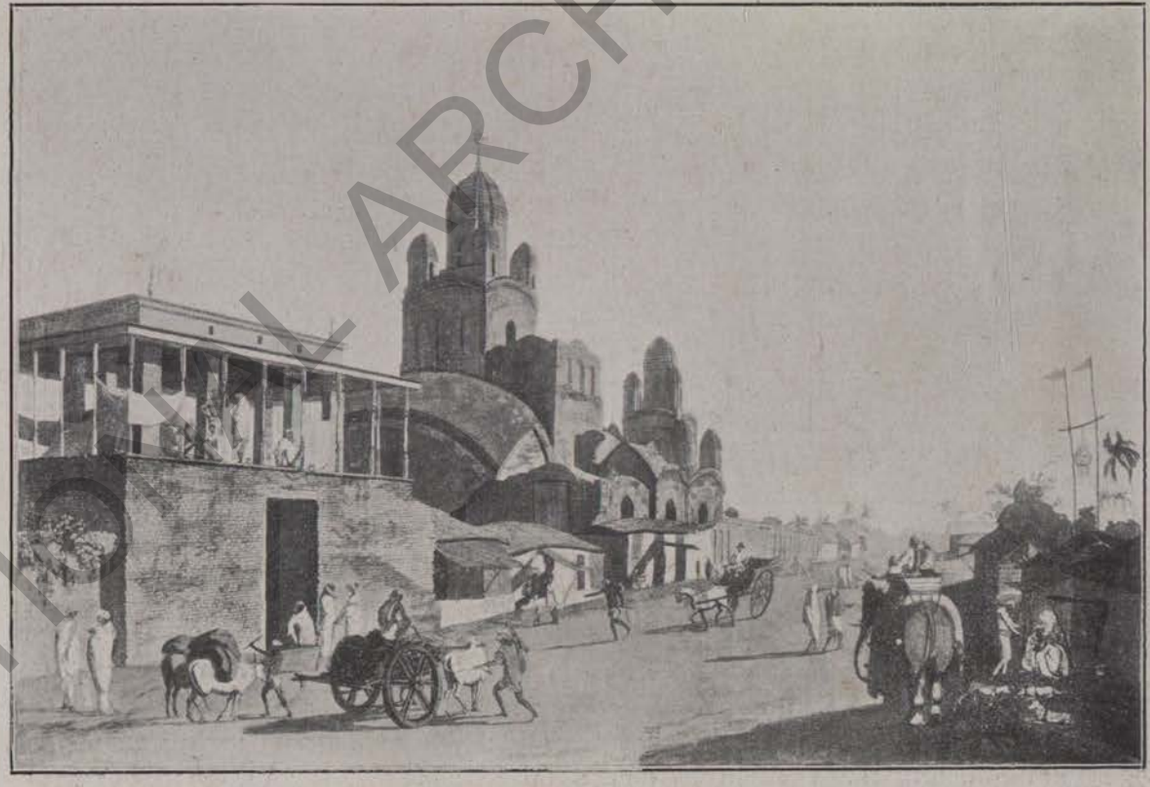
47. Old Fort Street (looking North).

48. Mayor's Court and Writers' Buildings—1786.

NATIONAL ARCHIVES OF INDIA



49. Great Tank (looking East)—1787



50. In Chitpore Road—1787.

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51. Supreme Court—1787.

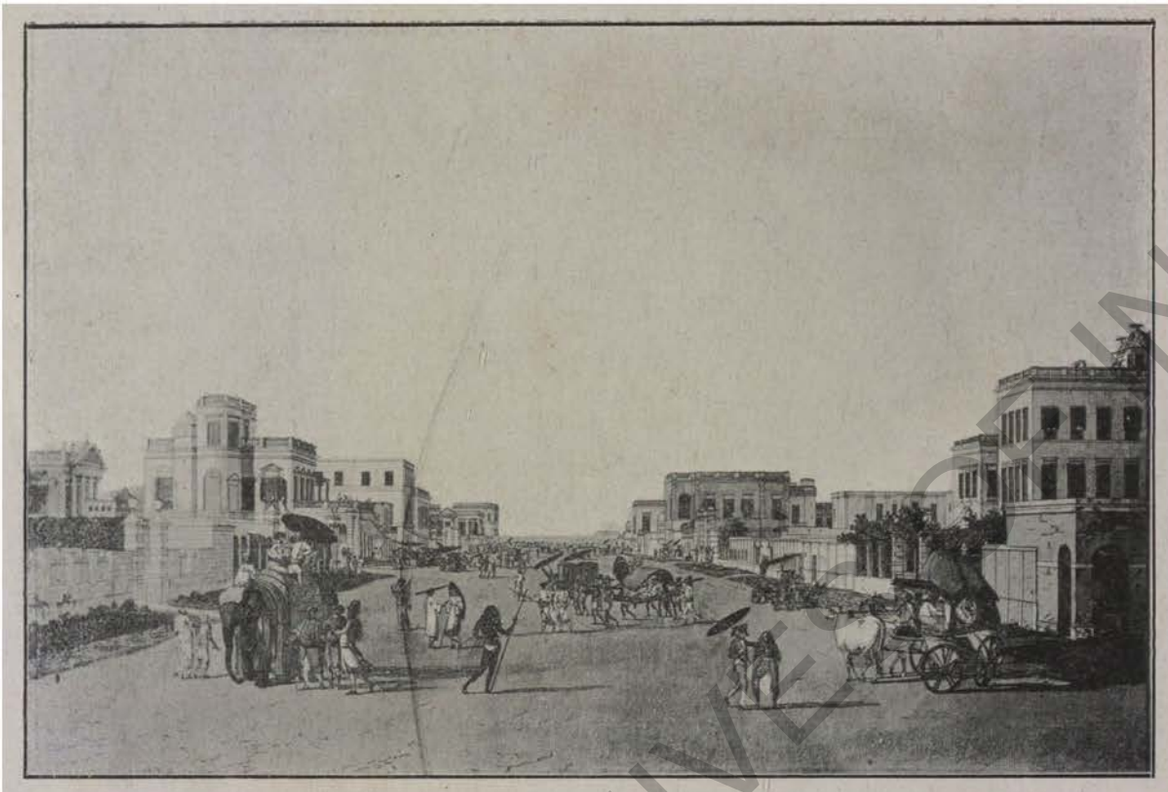
52. Old Fort William—1787.

NATIONAL ARCHIVES OF INDIA

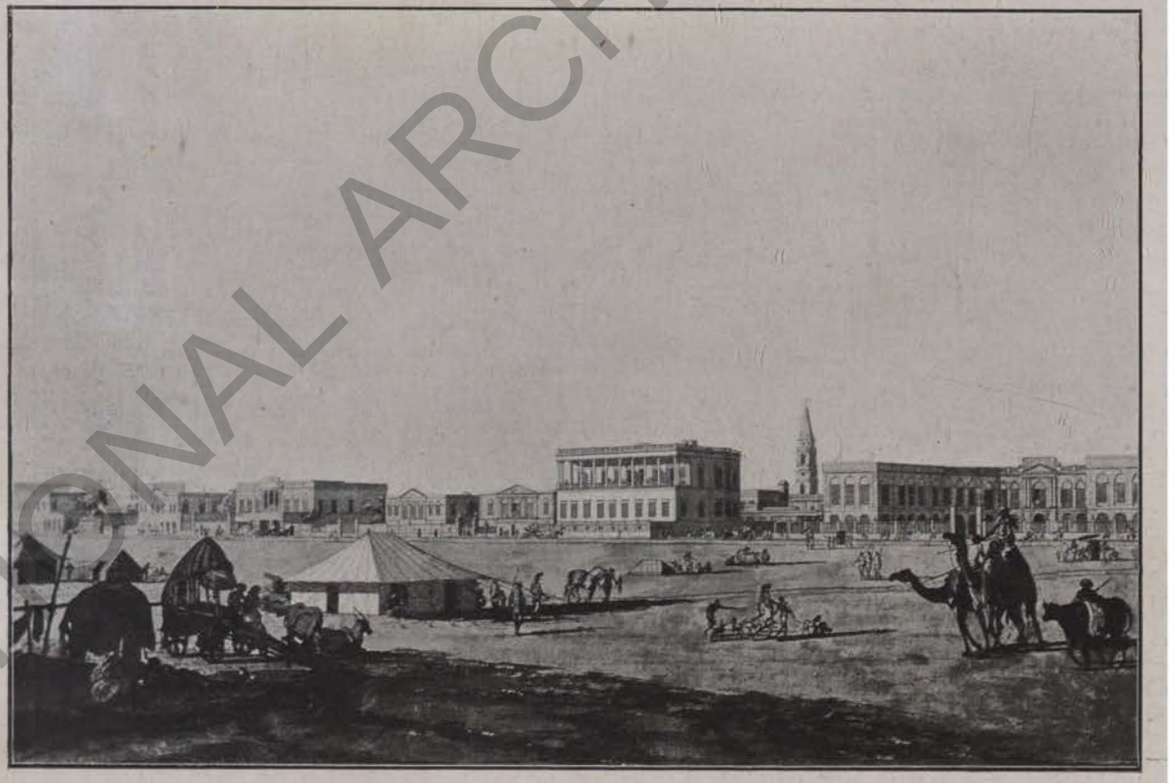
53. Chowringhee—1787.

54. Calcutta from the River Hooghly—1788.

NATIONAL ARCHIVES OF INDIA

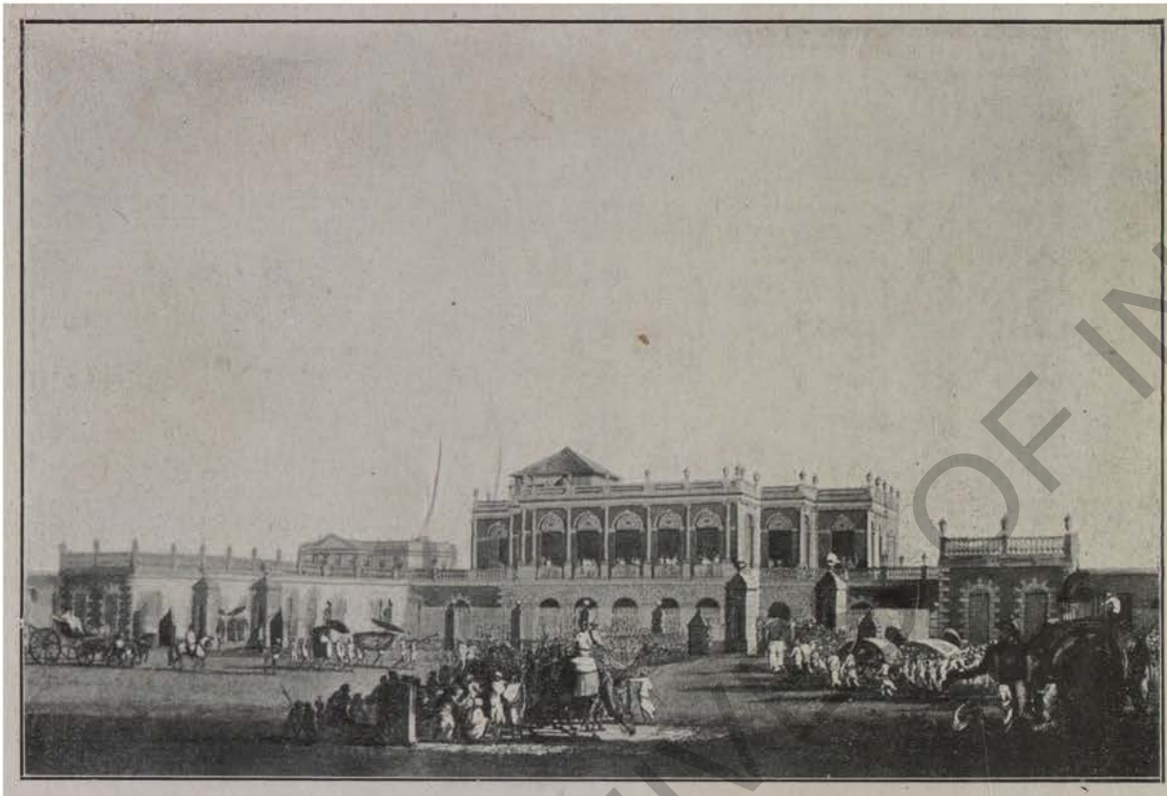


55. Old Court House Street (looking South)—1788.

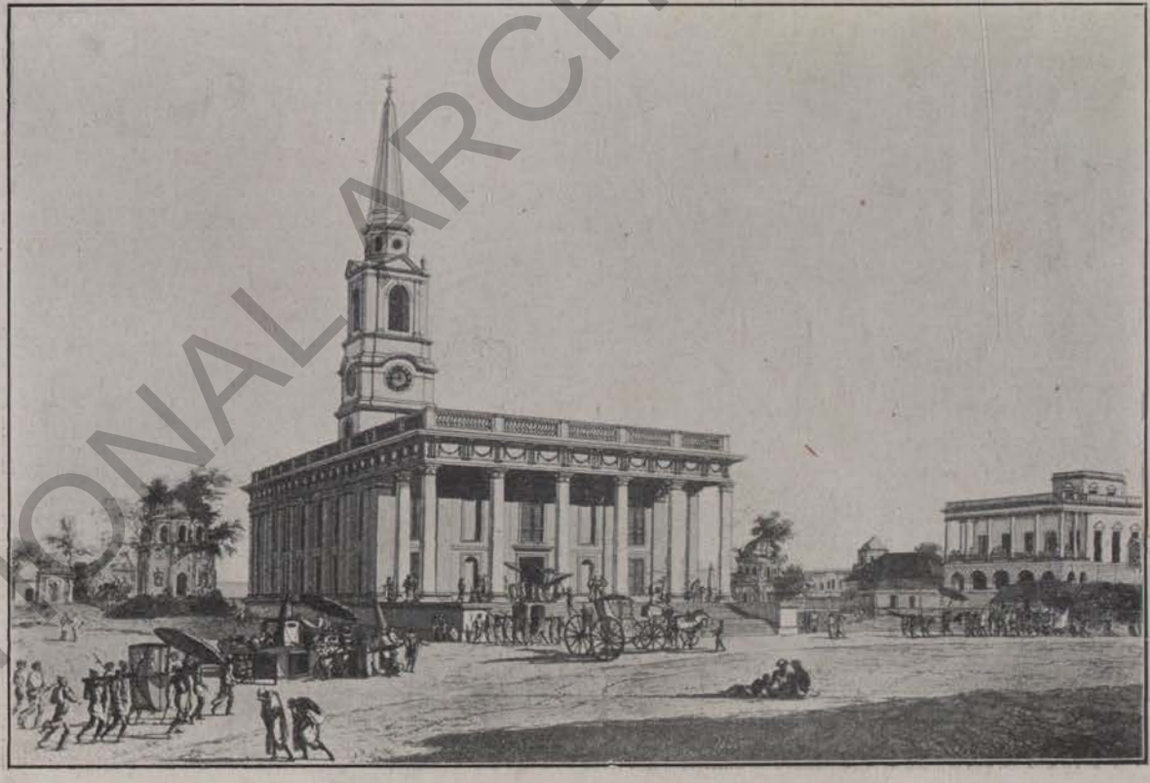


56. Esplanade Row—1788.

NATIONAL ARCHIVES OF INDIA



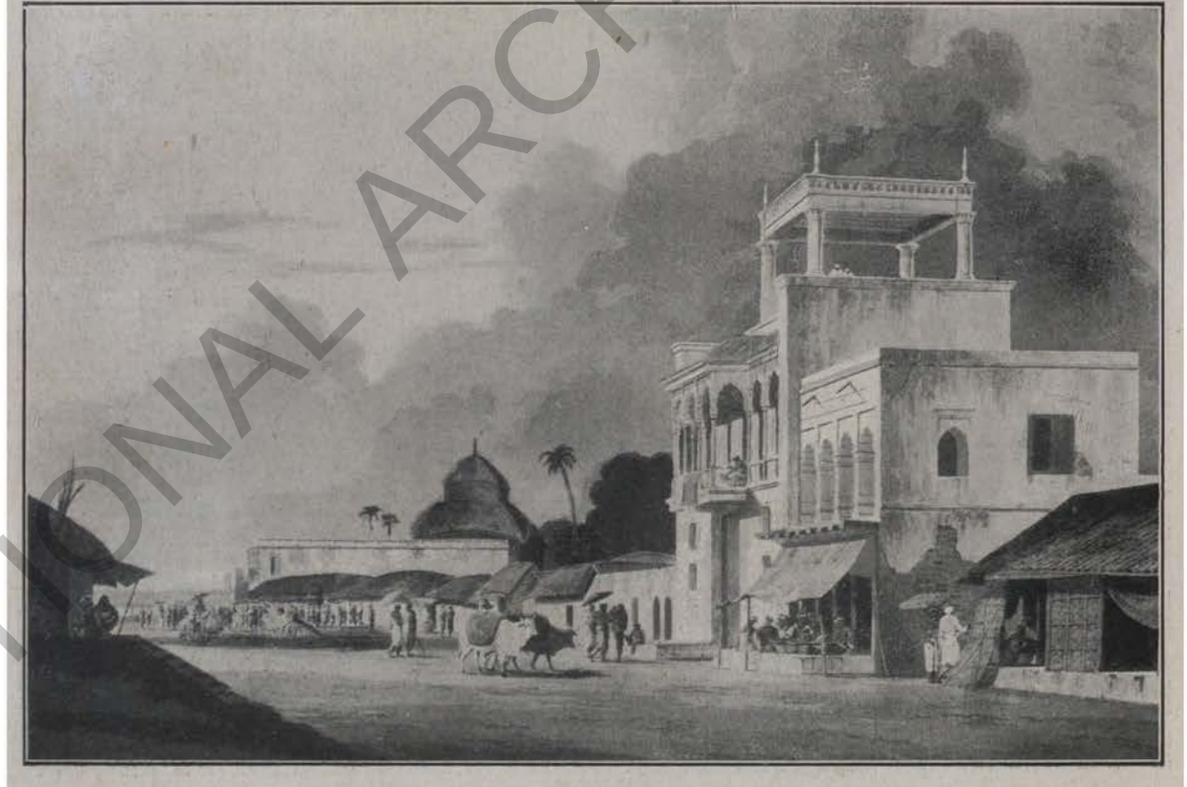
57. Old Government House—1788.



58. St. John's Church—1788.

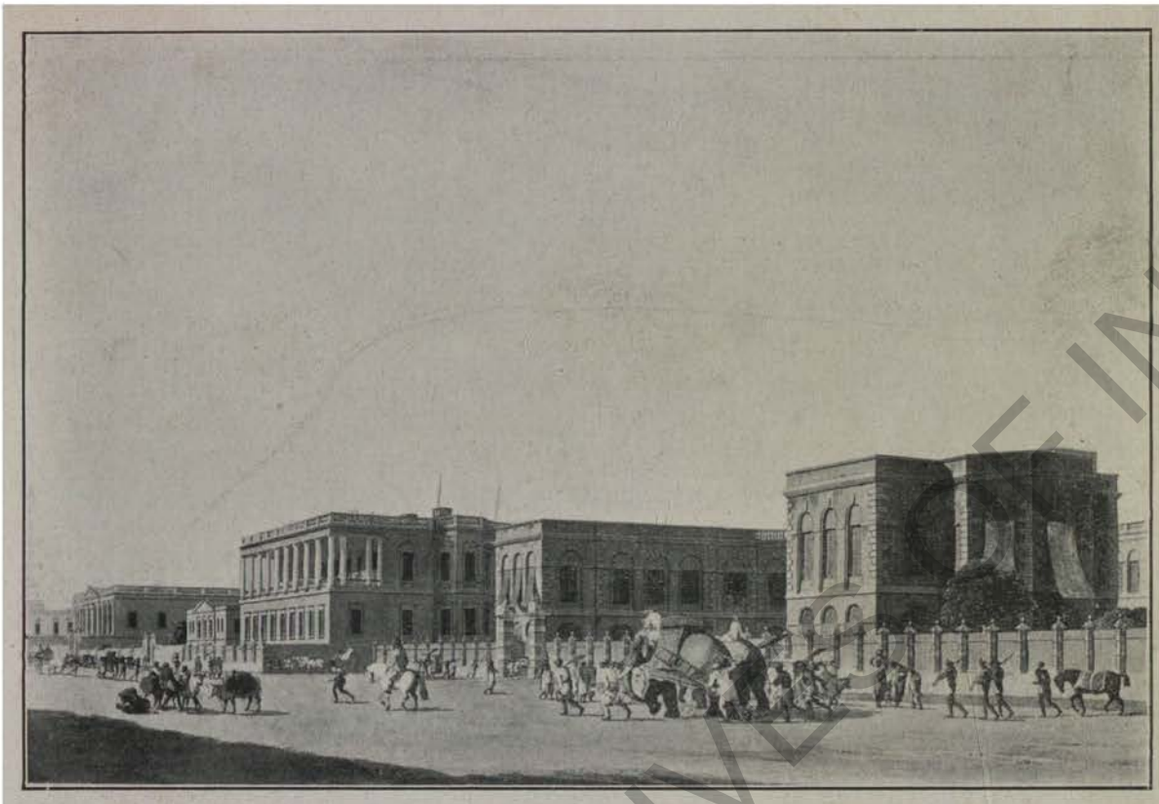
NATIONAL ARCHIVES OF INDIA

59. View taken on the Esplanade, Calcutta—1792.



60. View in Chitpore Road, Calcutta—1792.

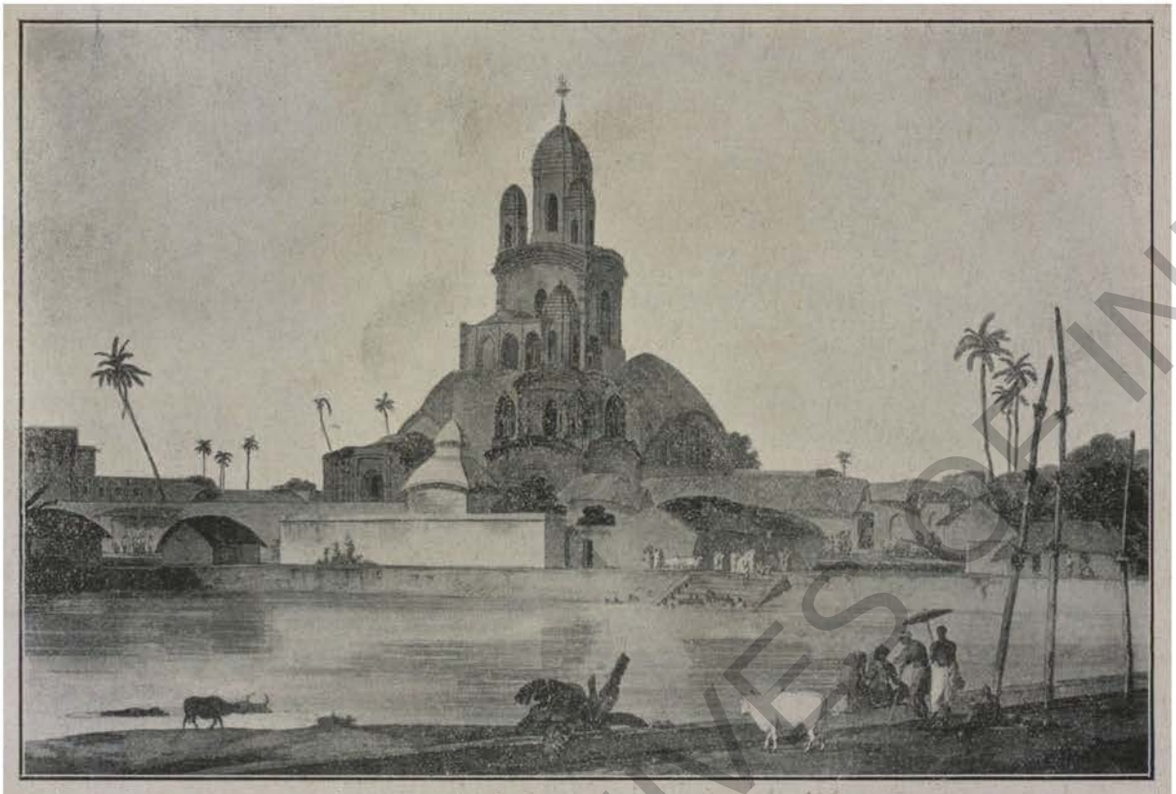
NATIONAL ARCHIVES OF INDIA



61. The Council House, Calcutta—1792.

62. The Writers' Buildings, Calcutta—1792.

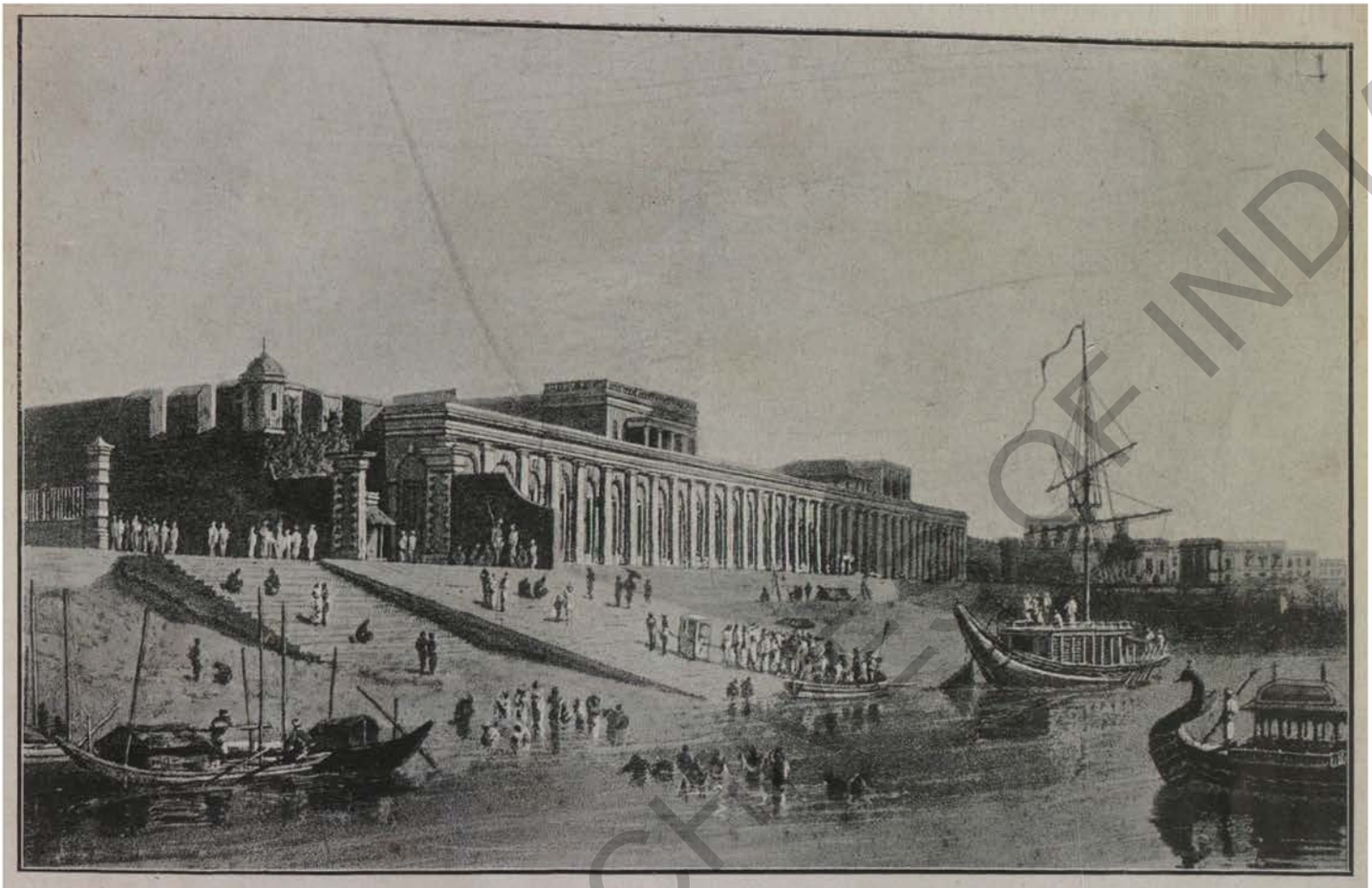
NATIONAL ARCHIVES OF INDIA



63. Govinda Ram Mitter's Pagoda, Calcutta—1792.

64. Part of Cheringhee (sic) Calcutta—1792.

NATIONAL ARCHIVES OF INDIA



65. Old Fort Ghaut, Calcutta.

From a "Picturesque Voyage to India by way of China." By Thomas Daniel, R.A., and William Daniell, A.R.A., London, 1810, elaborated from an earlier painting of the same view already given. The original descriptive matter is as follows:—

"Within the walls of this Fort is the Black Hole, whose name is eternized by the sufferings of Mr. Holwell and his ill-fated companions in 1756. The low range of buildings attached to the Fort consists of wherehouses belonging to the East India Company. The *ghaut*, or flight of steps leading from the river is usually the landing-place where strangers are immediately surrounded by palankeens and a train of natives importuning them to accept their respective services. Near this spot it is the daily practice with men, women and children to bathe promiscuously in the river; and Brahmins are here often seen performing their devotions. Calcutta rose about 120 years ago on the site of Cossimpoor, an inconsiderable Indian village, and was originally included in the small number of edifices adjoining the fort; but the splendour of the British arms produced a sudden change in its aspect, the bamboo roof suddenly vanished; the marble column took the place of brick walls; princely mansions were erected by private individuals, hospitals were endowed with royal munificence, and colleges with republican liberality. Calcutta is now the metropolis of British India, the seat of a powerful and prosperous empire, which has already communicated to these remote regions a portion of its national laws and liberties and is probably destined to disseminate those arts and sciences which have conferred such honourable distinction on the people of Europe."

NATIONAL ARCHIVES OF INDIA

66. View of Calcutta from the (sic) Garden Reach (circa) – 1792.

NATIONAL ARCHIVES OF INDIA

(66.) VIEW OF CALCUTTA FROM THE (SIC) GARDEN REACH, CIRCA 1792.

From a Picturesque Voyage to India by way of China. By Thomas Daniell, R.A., and William Daniell, A.R.A., London, 1810. The original accompanying letterpress is as follows :—

"Calcutta is situated in the part of Bengal called the Sunderbund, a woody peninsula, which from its triangular figure has acquired the appellation of the Delta of the Ganges. It is the Hooghly, the western branch of that magnificent river, which is here visible. A few miles below the town the stream becomes narrower, and at Garden Reach is but twice the breadth of the Thames at London. It is from a situation near this part, the present view of Calcutta is taken. On the south side of the river is erected Fort William, part of which appears in the plate. Between the fort and the town is a broad walk called the Esplanade and frequented by people of all descriptions, for air and amusement. Contiguous to the Esplanade is the Government House, a superb edifice, approached by four colossal gates emblazoned with the Britannic Arms. To the west of this palace appears the Council House ; and almost in the same line the new church. The buildings are covered with *chunaur*, a species of a stucco possessing the delicacy and lustre of marble. The houses at Calcutta are without chimneys, and have universally terrace roofs : those on the Esplanade are insulated from each other, and approached by a flight of steps under a projecting portico. The streets are spacious, and from the diversity of European and Oriental manners present a scene of inexhaustible variety and amusement. The chariot often comes in contact with the palankeen, and the phæton is seen lightly rolling before the litter-like hackney, a covered cart slowly drawn by bullocks, and appropriated to the service of secluded females. Amidst the promiscuous concourse of people and equipages, stalks a tall meagre crane, nicknamed the adjutant, which performs the useful office of scavenger, and is perfectly familiar with the inhabitants. The bird is remarkable for the slowness of its movements, and often stands on some roof, drooping its head with ludicrous solemnity, and looking as abstracted as a *Fakir* at devotions. The river presents a scene of almost equal animation and variety."

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67. The Church of St. John, Calcutta (The "Chapel-at-the-Bay"), 1794.

From an engraving by W. Baillie. The Original Parish Church of the whole Presidency of Bengal. Consecrated 1787 and the sixth edifice in succession to hold rank as sole Presidency Church. Its five predecessors were as follows: (1) The Factory Chapel at Hughli. (2) A "decent and convenient place" within the original Fort William. (3) The Church of St. Anne, on the site of the present Bengal Legislative Council Chamber in Writers' Buildings. Consecrated 1709. Destroyed 1756. (4) The Portuguese Church seized for Anglican use, but restored in 1760 and (5) St. John's Chapel within the ruined Fort William from July 1760. Warren Hastings, Lord Cornwallis, and Lord Minto were actively associated with its erection or improvement. Among those buried in the churchyard are Job Charnock (1692), Surgeon William Hamilton (1717), William ("Billy") Speke (1757), Vice-Admiral Charles Watson (1757), and the "Begum" Johnson (1812). Here the marriages of Francis Grand with Catherine Noel Verlée and of Warren Hastings with the Baroness Imhoff (both in 1777), are recorded. The ceremonies took place elsewhere. Chantrey's statue of Bishop Heber now in St. Paul's Cathedral, formerly stood in this Church.

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68. The Esplanade, Calcutta.

Engraved by E. Radclyffe from a painting by T. Allom. It appears in Nolan's "The British Empire in India from the earliest times to the suppression of the Sepoy mutiny." One of the lion gateways of Government House (circa, 1803) is shewn. The statue of Britannia struck by lightning on 30th March, 1838, during Lord Auckland's Governor-Generalship, and afterwards demolished, is indicated. The dome was afterwards altered to its present shape. The well-remembered "Belati Bungalow," only removed a few years ago, is easily recognisable. Though overdrawn, the scene has a semblance of accuracy, and is probably one of the exaggerated earlier views of the city which led to generally accepted fallacies regarding the splendour of the place. H. M. Parker in "Chateaux en Espagne" may have had it in mind when he referred to—

"The Palace City which he sketch'd
Into vast splendour starting
Like one by Pirenisi etch'd
Or Babylonian Martin"—&c.

Pirenisi being a popular etcher and Martin the painter of Biblical and classical scenes, celebrated for the expression of too fervid an imagination.

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(69.) CALCUTTA.

Drawn by Henry Salt. Engraved by D. Havell. Published May 1809. A view in the vicinity of the present Middleton St., probably showing the Company's kitchen-garden. Salt accompanied Lord Valentia on his travels in the East.

(70.) THE OLD COURT HOUSE, CALCUTTA.

Drawn by Colonel Francis Swain Ward, engraved by Harraden, and published by Orme in January 1805. One of a series by Ward and Daniell bound up with Blagden's *History of Ancient and Modern India*. The Court House, or Mayor's Court, occupied the site of St. Andrew's Church, and was demolished in 1792. A similar view is given in *Calcutta, Past and Present*, but without the man and dog on the right.

From "Views of Calcutta and its Environs" by Sir Charles D'Oyly, Bart.: published (in lithograph) in London in 1849. D'Oyly was described by Heber as "the best gentleman artist I ever saw." More views in the set are "the procession of the *Churruckpoojah*," and the church entrance to Dhurrumtollah shewing the present Roman Catholic "Church of the Sacred Heart" with the steeple destroyed in the earthquake of 1897. There are also others.

(71.) OFFICE OF THE SUDDER BOARD OF REVENUE FROM KYD ST.

The office is seen across the tank, the *Jhinjherrie Talao*, (or "Meshwork Tank") so called from the perforated wall beneath the arch fronting the *ghat* steps, still extant in a somewhat altered condition.

(72.) STATUE OF THE MARQUIS OF HASTINGS IN TANK SQUARE.

The canopy shewn is now the porch of the Dalhousie Institute. The statue is by Flaxman and is destined for the Victoria Memorial Hall.

(73.) [THE] ESPLANADE.

The dome of Government House bears the statue of Britannia destroyed by lightning in 1838.

(74.) SUSPENSION BRIDGE AT ALIPORE OVER TOLLY'S NALLAH.

The following appeared in the *Calcutta Gazette* of 3rd September 1795:—"Last week the Alipore Bridge, which had been in a ruinous condition, gave way and fell into the nullah: fortunately it happened in the night, when no passengers were going over."

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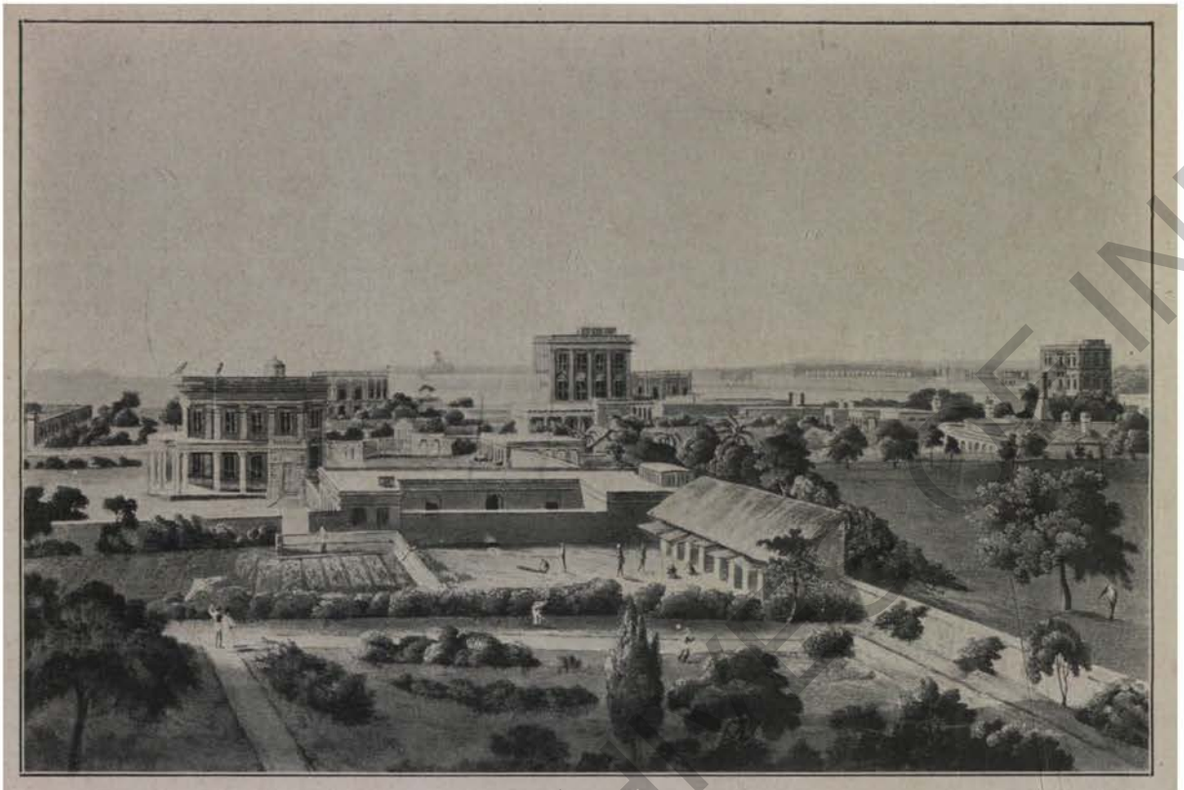
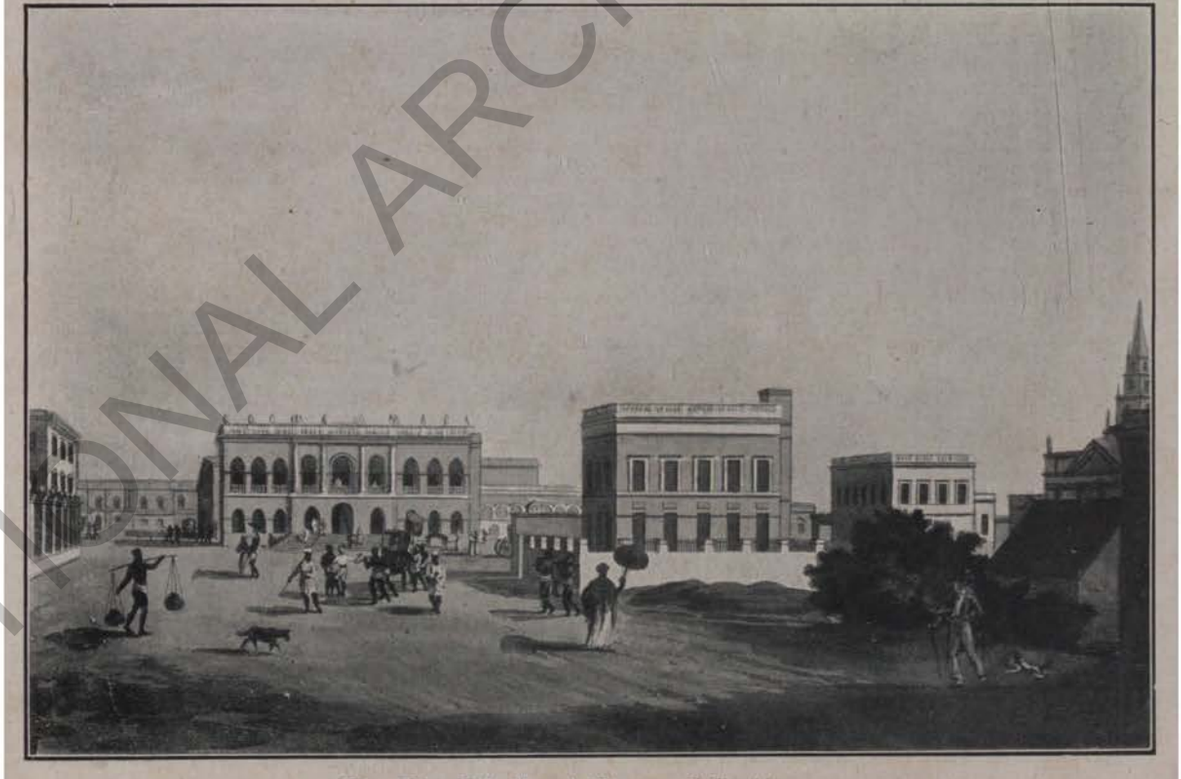
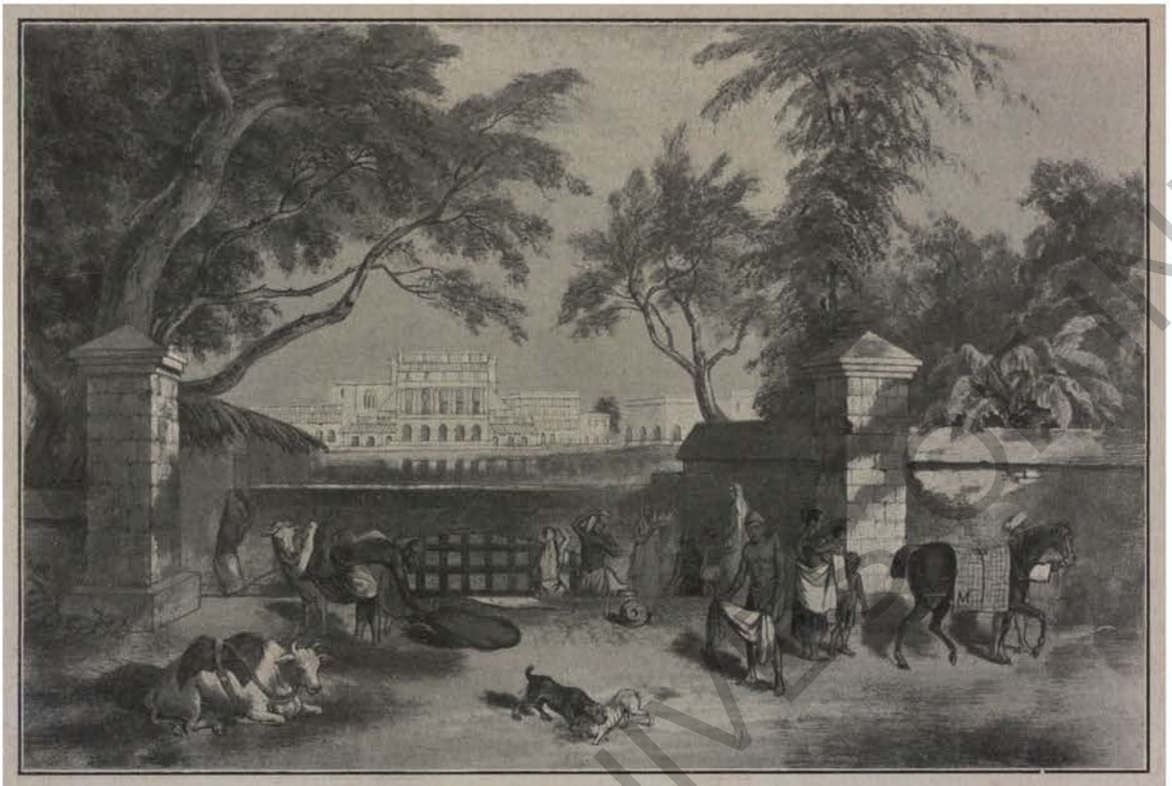


69. Calcutta.

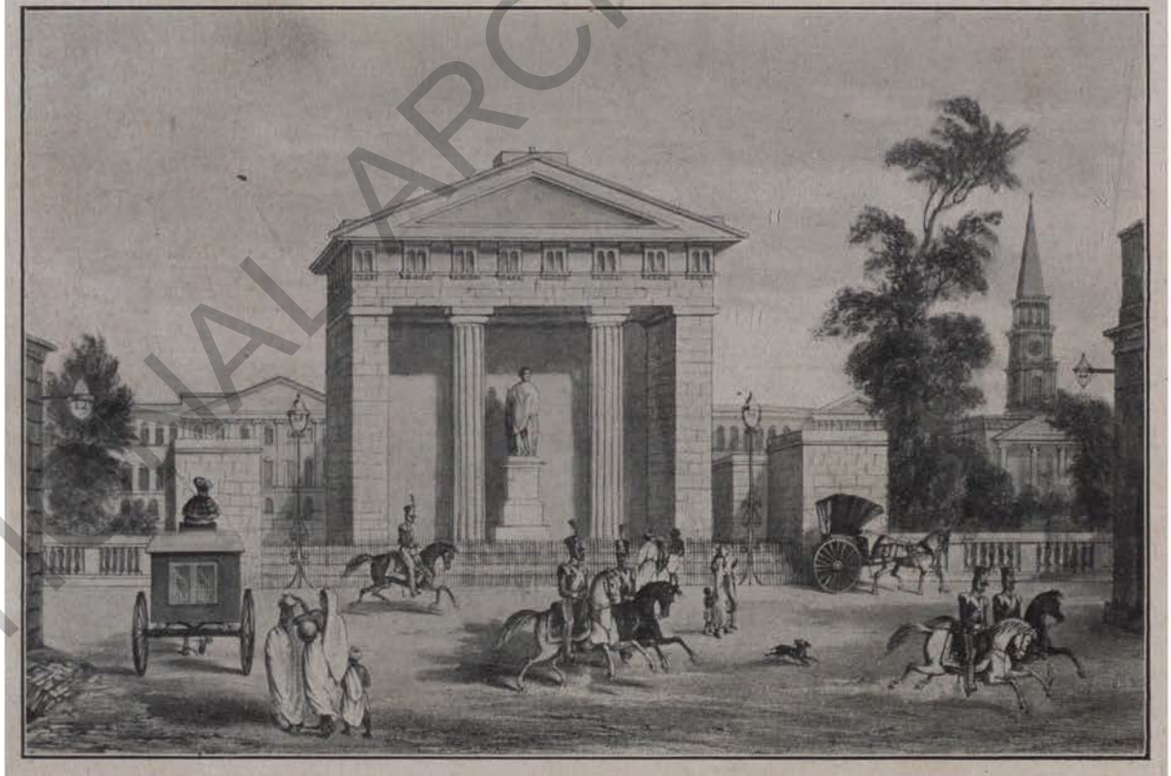


70. The Old Court House, Calcutta.

NATIONAL ARCHIVES OF INDIA

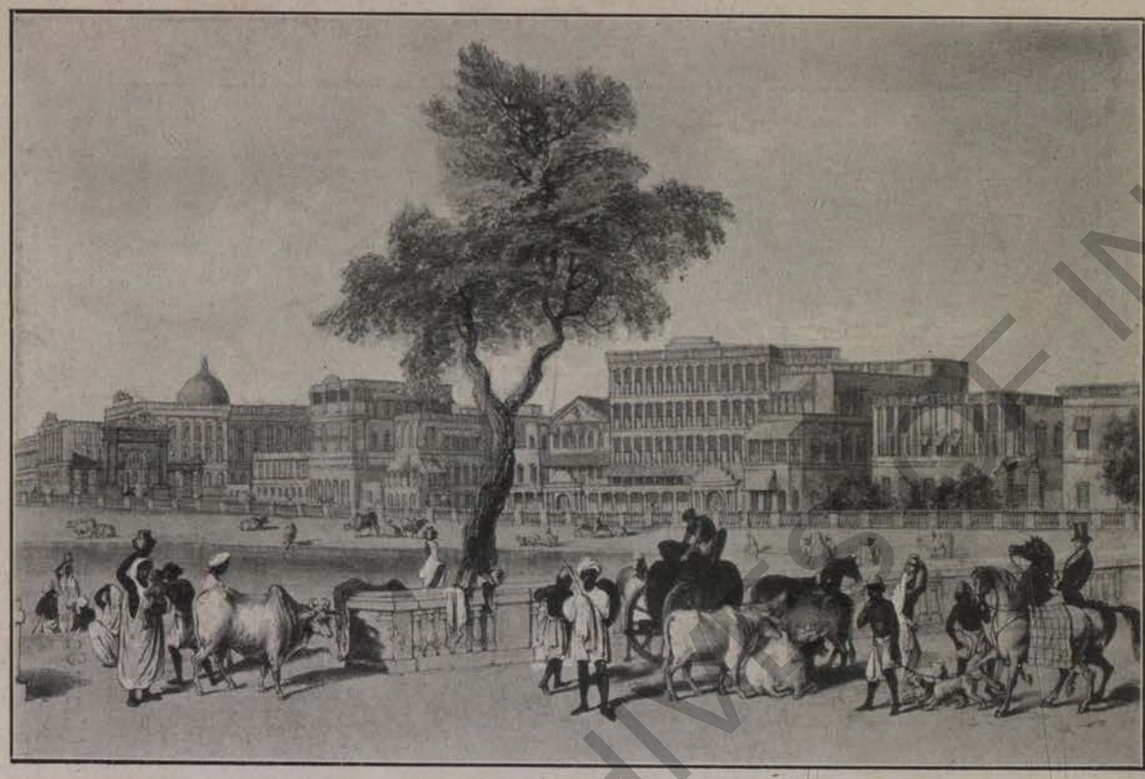


71. Office of the Sudder Board of Revenue from Kyd Street.



72. Statue of the Marquis of Hastings in Tank Square.

NATIONAL ARCHIVES OF INDIA



73. [The] Esplanade.

74. Suspension Bridge at Alipore over Tolly's Nallah.

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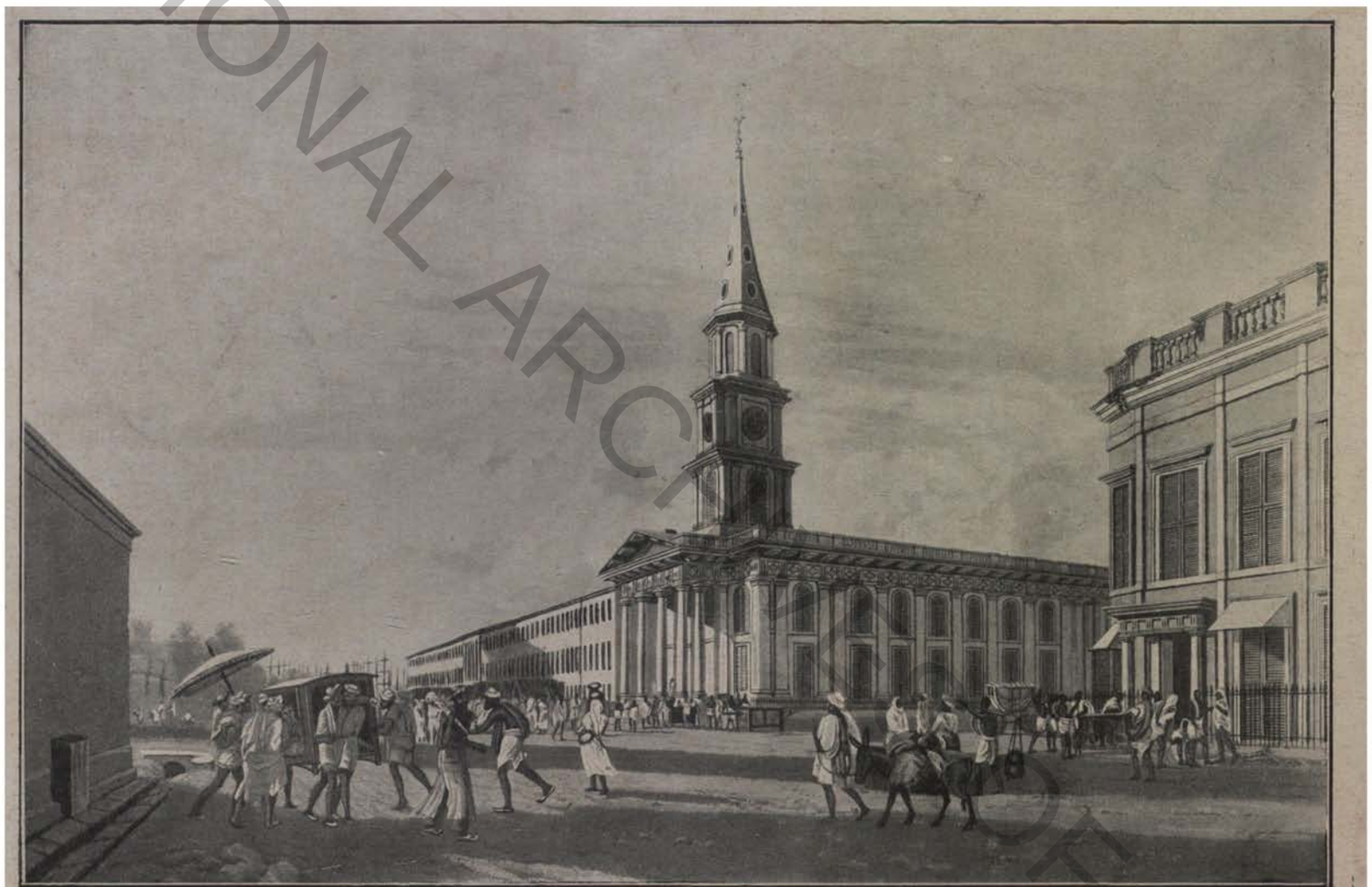

75. St. Andrew's Church, Calcutta (the "Scotch Kirk"), 1824.

NATIONAL ARCHIVES OF INDIA

(75.) St. Andrew's Church, Calcutta (the "Scotch Kirk"), 1824.

From one of a series of paintings by James Baillie Fraser (1824.) It stands on or near the site of the Court House or Mayor's Court, and the foundation-stone was laid by the Countess of Loudoun and Moira in 1815. It is still known as the "Lat-Sahib-Ki-Girja" probably on account of Lord Moira's close connection with its earliest days. The clock was placed in the tower in 1835. There is a tradition that Bishop Middleton having used his influence to prevent sanction being given to the erection of a spire, Dr. Bryce, the Scotch Chaplain, decided that not only would they have a steeple higher than that of St. John's, but that a cock should be placed on the top of it. The cock was brought to the ground a few years ago for the purpose of being repaired. It was replaced and is still on the top. The corner building in the view to the right was demolished in 1909. The Writers' Buildings are shown as they were before the erection of the present frontage.

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NATIONAL ARCHIVES OF INDIA

76. A view of Serampore from the Park at Barrackpore

Another of the series by J. B. Fraser, engraved by R. Havell, and published in 1820.

77. Tank Square, Calcutta, 1824.

A third of the series by J. B. Fraser (1824). Shows a portion of the present Dalhousie Square, East, with St. Andrew's Church and the former pillared entrance to the walk of the *lal-bagh* skirting the great tank (the "*lal-diggee*"). The water-course depicted has long since disappeared.

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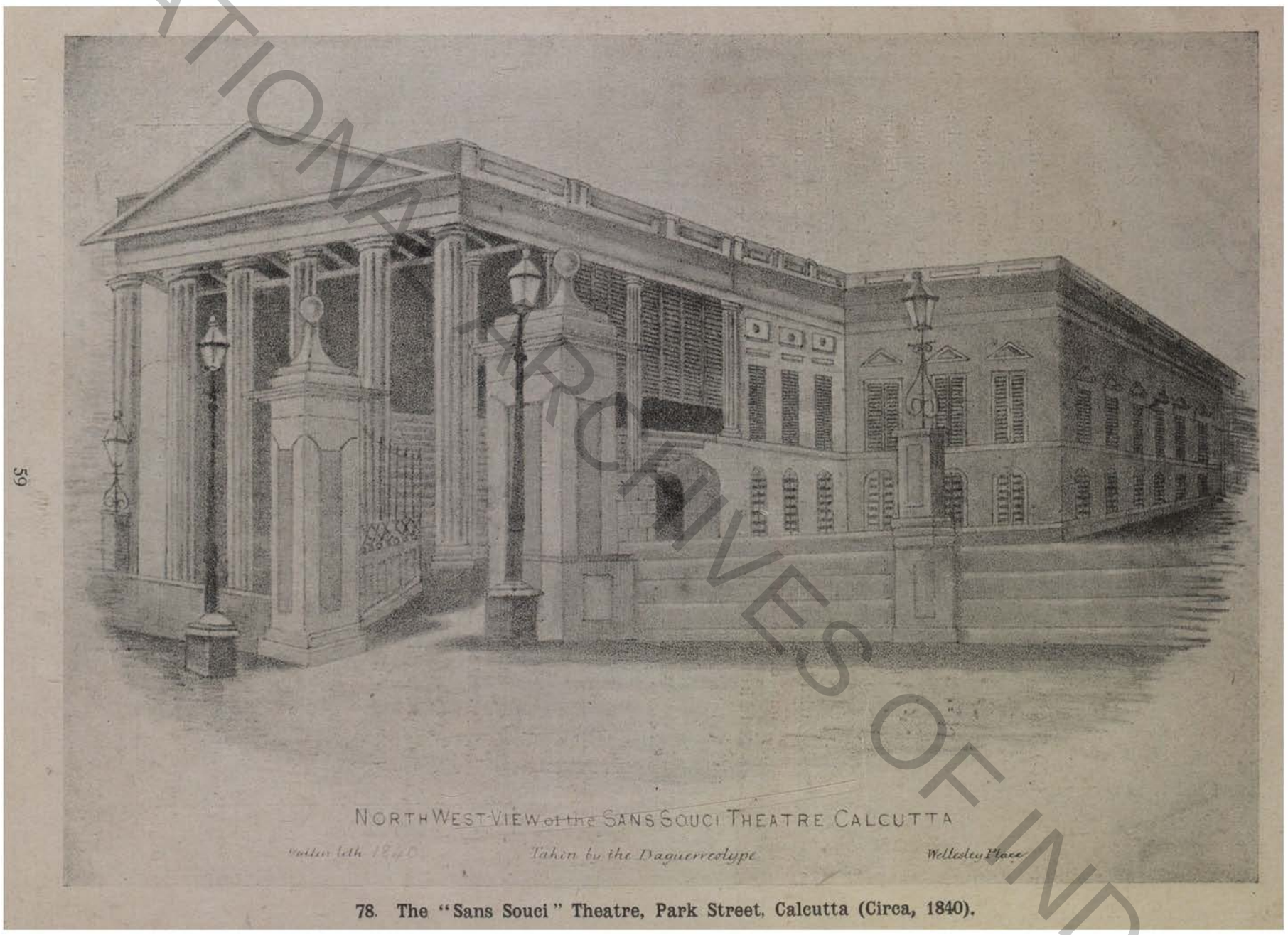

78. The "Sans Souci" Theatre, Park Street, Calcutta (Circa, 1840).

NATIONAL ARCHIVES OF INDIA

(78.) THE "SANS SOUCI" THEATRE, PARK STREET, CALCUTTA (CIRCA, 1840).

Completed in May, 1840, the successor to the "Chowringhee" Theatre at the corner of Chowringhee and Theatre Road. The "Chowringhee" was burnt down in May 1839, after a career starting in 1813 and the "Sans Souci" took its place. Mrs. Esther Leach, "the Indian Siddons," a gifted and beautiful actress, was closely associated with both houses, but in November 1843 met with a fatal accident owing to her costume being set fire to by one of the oil footlights. The tragedy terminated the popularity of the house, and its sale in 1846 led to its becoming St. John's, and, in 1860, St. Xavier's College.

79. Government House early in the 19th Century.

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